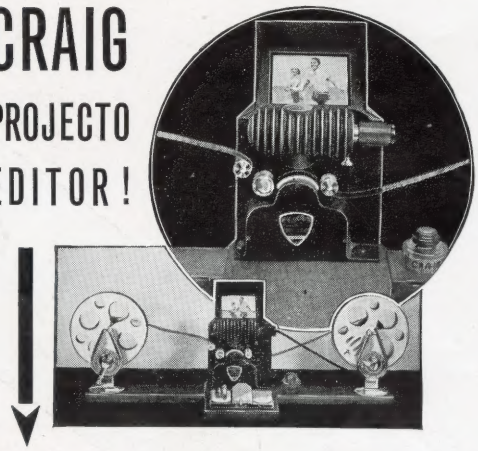
AMATEUR CINE WORLD

OCTOBER
SIXPENCE

6 REASONS WHY

YOU SHOULD GET THE NEW

CRAIG PROJECTO EDITOR!



1. **It is the greatest invention ever introduced for faultlessly editing and titling your films.**
2. **It shows your film actually in motion with the same clarity as a normal size picture projected with 750 watt illumination.**
3. **The picture is viewed in daylight on a screen measuring 3½ x 2½ ins. by merely winding the film from one rewind arm to the other via a sprocket on the editor.**
4. **Any particular shot, or even one frame, can be quickly treated—the operator sees a reproduction of the film as it will later appear on the screen.**
5. **No intermittent shutter, claw or cam mechanism is employed—this ingenious method eliminates flicker as each frame merely dissolves into the next.**
6. **Invaluable for viewing your films on their return from being processed or for showing your films to friends in full animation and in daylight, thereby saving the bother of erecting your Projector and screen for the projection of say 50ft. or 100ft. of film.**

Craig Projecto-Editor, either 16mm. silent or sound film model, complete on wood board	£11 11 0
Extra for pair of 400ft. Craig De Luxe rewinds ...	£2 12 6
Extra for pair of 1,600ft. Craig De Luxe rewinds	£3 3 0
Extra for Craig Senior Splicer, silent or sound ...	£2 12 6

For all voltages up to 250 without transformer or resistance

See the Craig Projecto-Editor at your dealers or call for a demonstration at our showrooms. Full literature post free from:

J. H. DALLMEYER LTD.

31, MORTIMER ST., LONDON, W.1

Works: Willesden, N.W.10. *Phone:* Museum 6022-3-4

Take it in Agfa COLOR

Agfacolor Film—16mm. or 8mm.—is as easy to use as black and white—no filters are required, yet you get all the beauty and delicacy of Nature's own colours.

Agfacolor Film is free from grain and gives a brilliant picture on the screen.

A special emulsion is available for use in artificial light.

For single 8mm. Cameras	
33ft. Movex 8 Cassette	**10 0**
30ft. spool for Bell-Howell Straight 8 ...	**9 0**
For double 8 cameras	
25ft. (50ft. single run)	**15 0**
For 16mm. cameras	
50ft. spool	**21 0**
100ft. spool	**40 0**

Also in Siemens Cassettes. All prices include processing. Stocks are available at your dealers.

Have you tried the Agfa MOVEX 8

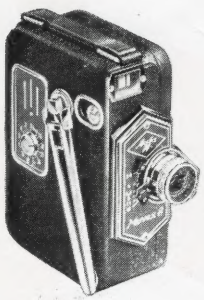
—the cassette loading 8mm. camera.

Drop a cassette into the Movex 8, close the camera, and you're ready to shoot. You can load the Movex 8 even with heavy gloves on.

The Movex 8 holds 33ft. of "Straight 8" film—either black and white or Agfacolor.

f/2.8 lens with built-in lens-hood gives a very wide range of use, while a built-in exposure calculator gives very accurate exposures.

Small size and lightweight design make Movex 8 the ideal personal camera.



Price £12 12 0

Ever-ready case **18 0**

Send for illustrated booklet

AGFA PHOTO LTD.

2, 4 & 6 LAWRENCE PLACE, ST. GILES HIGH ST., LONDON, W.C.2.

Sole distributors for Great Britain and Ireland

Aces FROM THE BELL-HOWELL PACK

The Bell & Howell range of Home Movies and Talkies is most comprehensive ; including midget 8mm. projectors and 1,200 watt powerful Filmosounds for use in giant halls. There are eight Filmosound models ranging from a very portable single case model, the " Commercial " **£92**, to the Filmoarc, last word in sound-on-film equipment. Most popular model for general use is the Filmosound Utility model. A two-case machine having the projector unit encased in a silencing blimp (see illustration) thus excluding running noise. 750 watt projector lamp and f/1.6 lens affords brilliant screen illumination. Carefully designed speaker ensures powerful amplification without distortion. Other features such as " still " and " reverse " picture device, both silent and sound speeds, power rewind, microphone circuit, etc. **£119.**

Another Bell & Howell Ace—the Vocational Projector, a 16mm. machine that takes its seasonal bow with the additional improvement of *complete gear drive*. No belts to slip or renew. The Vocational operates on all voltages 200/250 A.C. or D.C., no external resistance or transformer—it oils itself while running—500 watt projector lamp, Magnilite Condenser, f/1.6 lens achieve maximum brilliance —400 ft. film capacity. New improved gear driven model still **£47 10 0.**

Third Ace in this grand slam is the Filmo 8mm. projector. Perfect, flickerless pictures up to 6 ft. wide, f/1.6 lens, 400 watt projection lamp achieves an outstanding high lighting efficiency. Transmission by positive gears, large sprocket for easy threading. Automatic safety shutter allows " still " projection. 200 ft. film capacity—manual framer—pilot light—adjustable tilt. For voltages between 110 and 250, complete in carrying case. **£43 10 0.**

See them all at your dealers or write for particulars to :

BELL & HOWELL CO. LTD.

Since 1907 the world's largest manufacturers of precision equipment for motion picture studios of Hollywood and the world

13-14 GREAT CASTLE STREET · OXFORD CIRCUS · LONDON W.1

BARGAINS AT DOLLONDS

SPECIAL OFFERS AT

281, OXFORD STREET

LONDON, W.1. *Telephone : MAYFAIR* 0859.

CAMERAS

8mm. **Agfa Movex 8** ; Agfa f/2.8 lens ; motor drive ; takes 32 ft. cassette ; single run film ; supplementary lens ; as new ; List £12 12 0 ..	£9 15 0
Campro Combined Camera and Projector, 9.5mm. ; f/2.5 lens ; 6 volt lamp ; motor drive ; transformer 200-250 volts ; 4ft. portrait lens attachment ; leather case ; very good condition ..	£4 4 0
Ensign Super Kinecam, 16mm. ; 1in. Cinar f/2.6 ; 15mm. Dallmeyer Triple Anastigmat f/2.9 ; 1in. Dallmeyer f/1.3, also 3in. Dallmeyer f/4.5 ; Trioptic finder ; leather case ; fair condition ; Cost approx. £68 0 0	£29 10 0
Cine-Kodak K, 16mm. ; f/1.9 lens ; speeds 8 and 16 frames per sec. ; combination case ; very good condition ; List £32 15 0	£17 15 0
Zeiss Ikon **Kinamo S.10** , 16mm. ; 1.5cm. Tessar f/2.7 ; motor drive ; case ; good condition ..	£5 5 0
Agfa Movex 12 B, 16mm. ; Agfa f/3.5 lens ; takes 40ft. film ; cassette loading ; good condition	£4 17 6

PROJECTORS

Keystone, 8mm. ; 200 watt ; resistance ; shop soiled ; Cost £15 2 6	£11 15 0
Peerless 9.5 & 16mm. ; motor drive ; 50 watt lamp, conversion sprockets and gates ; 16mm. spare reel; resistance ; case ; good condition ; list £15 19 0	£10 10 0
Pathe 200B, 9.5mm. ; 200 watt lamp ; motor drive ; transformer ; very good condition ; list £19 0 0	£10 10 0
Coronet II, 9.5mm.; motor; sprocket drive ; built-in super attachment ; A.C. or D.C. voltages ; Shop soiled ; list £9 17 6	£6 15 0
Pathe Lux, 9.5mm. ; Type O lamp ; resistance ; case ; good condition	£11 17 6
Paillard Bolex P.A., 9.5mm. ; 25mm. Hermagis lens ; 250 watt lamp ; forward, reverse and stills ; resistance for all voltages ; case ; good condition	£13 15 0
Ensign Model 50 Silent 16, 16mm. ; 60 volt lamp 50 watt ; resistance to 250 volt ; motor drive ; good condition	£4 17 6
Keystone, 16mm. ; 750 watt ; forward and reverse ; new cooling system ; Pilot light ; carrying case ; shop soiled ; Cost £36 10 0	£29 15 0
Siemens Home, 16mm. ; 35mm. Dallmeyer lens ; good condition ; List £32 10 0 ..	£26 10 0

Any item on five days' approval against cash or C.O.D.

Hire purchase arranged.

We buy MODERN apparatus for cash or take in part exchange and will be pleased to make an offer.

WE MAY HAVE THE VERY ARTICLE YOU WANT

We keep a register of all enquiries

EXPERT SERVICE AT ALL ADDRESSES

FULL RANGE OF NEW APPARATUS ON VIEW IN OUR SHOW-ROOMS

Selections at 537, PINNER RD., Nth. HARROW

HARROW

Telephone : PINNER 2780 *Close 1 p.m. Wednesdays*

CAMERAS

Agfa Movex 8, f/2.8 lens ; single speed ; cassette loading ; very good condition ; Cost £12 12 0	£8 10 0
Dekko Standard, 9.5mm. ; Dallmeyer Speed f/1.5 ; latest removable gate ; focussing to 1 ft. ; very good condition ; list £15 0 0	£10 17 6
Pathe Motocamera B, 9.5mm. ; f/3.5 lens ; good condition ; Cost £6 6 0	£2 19 6
Ensign Kinecam Model B, 16mm. ; 1in. Taylor Hobson Cinar f/2.6; also 4in. Dallmeyer Tele f/4 ; good condition ; Cost £27 3 6 ..	£13 15 0
Argus, 16mm. ; 1in. Ross f/1.9 ; turret head ; 4 speeds ; forward and reverse motor drive ; direct and waist level finders ; combination case ; very good condition ; Cost £32 0 0	£19 0 0
Cine-Kodak Model BB Junior, 16mm. ; f/3.5 lens ; fixed focus ; combination case ; very good condition ; Cost £15 0 0	£7 17 6
Magazine Cine-Kodak, 16mm. ; 25mm. Kodak Anastigmat f/1.9 ; speeds 8, 16 and 64 frames per sec. ; interchangeable lens ; case ; as new	£35 0 0
Ensign 100B, 16mm. ; Superlite f/2 lens ; good condition; Cost £17 10 0	£9 10 0

PROJECTORS

Pathe H, 9.5mm. ; 100 watt lamp ; transformer for all voltages ; good condition	£7 10 0
Pathe 200 B, 9.5mm. ; resistance 100 to 240 volts ; 30ft. attachment ; projector mounted on wooden base fitted with fuses to protect lamp and motor ; wooden case ; very good condition ; Cost £16 15 0	£11 15 0
Pathe Home Movie, 9.5mm. ; type B motor ; super attachment ; coloured wheel ; fair condition	£3 15 0
Pathe Imp, 9.5mm. ; motor ; super attachment ; resistance ; good condition ; Cost £7 0 0 ..	£4 10 0
Pathe 200 B, 9.5mm. ; direct 240 volts ; fitted into wooden case ; light switches ; good condition ; Cost £15 0 0	£10 17 6
Dekko, 9.5mm. ; Hand drive ; for 30, 60 or 300ft.; super attachment ; very good condition	£3 10 0
Kodascope C, 16mm. ; 2in. lens ; 100 watt ; resistance for all voltages ; good condition ..	£5 15 0

Bargains at 121, CHEAPSIDE

LONDON, E.C.2. *Telephone : NATIONAL* 1370

CAMERAS

Eumig Model C.4., 8mm. ; Berthiot f/2.5 lens; electric ; as new	£8 8 0
Alef, 9.5mm. ; Laack f/3.5 lens ; speeds 8-32 ; good condition	£4 10 0
Alef, 9.5mm. ; Meyer Trioplan f/2.8 ; variable speeds ; footage indicator ; good condition ..	£5 10 0
Coronet, 9.5mm. ; f/3.9 lens ; very good condition ; Cost £3 15 0	£2 15 0
Dekko Standard, 9.5mm. ; 1in. Cooke f/3.5 lens, interchangeable ; Gevaert Link charger ; leather case ; good condition	£4 0 0
Cine-Kodak Model BB, 16mm. ; f/3.5 lens ; two speeds ; good condition ; List £15 15 0 ..	£9 0 0
Cine-Kodak B.B. Junior, 16mm. ; f/1.9 lens ; combination case ; excellent condition ; List £22 5 0	£15 10 0
Ensign Kinecam Model 6, 16mm. ; 1in. Dallmeyer Speed f/3.5 ; 3 speeds ; tripod and pan tilt head ; leather case ; very good condition ..	£9 10 0
16mm. **Siemens B** ; capacity 50 ft. ; 2cm. Busch f/2.8 ; speeds 8, 16 and 64 frames per sec. ; coupled range-finder ; good condition	£12 12 0

PROJECTORS

Pathe 200 B, 9.5mm. ; 32mm. lens ; 400 watt lamp ; Dallmeyer transformer ; 200-240 volt ; 550 watt ; new 200 watt lamp ; excellent condition	£16 16 0
Coronet II, 9.5mm. ; hand drive ; very good condition ; List £7 10 0	£5 5 0
Pathe Ace, 9.5mm. ; super attachment ; very good condition ; List £2 8 0	£1 17 6
Dekko, 9.5mm. ; super attachment ; case ; good condition ; Cost £5 12 6	£2 15 0

Bargains at 37, BOND STREET

LEEDS

Telephone : LEEDS 25106

CAMERAS

Argus, 9.5mm. ; 1in. Ross f/1.9, interchangeable ; 4 speeds ; takes 50 or 100ft. films ; turret head ; forward and reverse ; motor ; direct and waist level finders ; Dallmeyer optical finder with 1in. and 3in. matched finder lenses ; good condition	£20 0 0
Pathe Motocamera de Luxe, 9.5mm. ; Zeiss Triotar f/2.9 ; direct finder ; good condition ..	£5 17 6
Pathe Motocamera de Luxe, 9.5mm. ; Krauss f/3.5 lens ; good condition ; Cost £10 10 0 ..	£3 10 0
Midas Combined Camera and Projector, 9.5mm. ; good condition	£1 10 0
Ensign Simplex, 16mm. ; 1in. Dallmeyer f/2.9 ; filter ; case ; excellent condition	£12 10 0

PROJECTORS

Kodascope 8-80, 8mm. ; 300 watt lamp ; resistance ; case ; good condition	£22 17 6
Eumig P.111, 8mm. ; as new ; List £15 15 0	£11 10 0
Ditmar Duo, 9.5mm. and 16mm. ; f/1.5 lens ; 500 watt lamp , resistance ; case ; very good condition	£30 0 0
Specto, 9.5mm. ; f/1.7 lens ; lamp ; excellent condition	£10 10 0
Pathe 200B, 9.5mm. ; resistance for 100 to 250 volts ; good condition ; Cost £16 15 0	£10 17 6
Pathe " Home Movie," double claw ; 20 volt, Type C lamp ; hand turn ; resistance 100 to 250 v., resistance with ammeter ; good condition ; list £6 15 0	£2 2 0

DOLLOND & AITCHISON LTD. *ESTD.* 1750

BRANCHES LONDON & PROVINCES

AMATEUR CINE WORLD

VOL. VI.
SIXPENCE EVERY MONTH

Address all communications
AMATEUR CINE WORLD,
Link House, 300/304, Gray's Inn Road, London, W.C.1.

OCTOBER, 1939
Published September 16th

No. 7

Subscription Rates
United Kingdom and Dominions

3 *months*	... ...	1s. 10½d.
6 ,,	... ...	3s. 9d.
12 ,,	... ...	7s. 6d.

Foreign 8s. 6d. *Post Free*

ADVERTISEMENT RATES SENT ON APPLICATION
The Advertisement Manager reserves the right to refuse or suspend any advertisement at any time without assigning any reason therefor.

Devoted to the Interests of all Amateur Cinematographers throughout the World

Principal Contents

THE EDITOR TO HIS READERS 309
Amateur movie-making has its part to play. There are many children and grown-ups in your neighbourhood who will welcome the solace provided by a programme of films. Notes on coming articles that will help you to give successful shows.

THIS TITLING BUSINESS. By George Neilson .. 310
The first of a series of articles in which complete alphabets will be given which can easily be traced and so provide you with as many letters as you require of widely differing types.

WE SHOW YOU HOW IT'S DONE 314
The third of the series of enlargements from cine frames, supplemented by text. Accent lighting, foreground interest and ortho film and filters are among the subjects illustrated.

PICTORIAL BACKGROUND PROCESSES. By Eric F. Impey 318
Movable letters on large photograph : lettering on tracing paper : cut-out letters on glass over a natural background : reverse tone bromide print : moving backgrounds by double printing : moving backgrounds on reversal film : moving backgrounds through glass.

MAKING A CARTOON BENCH. By Stanley W. Bowler, A.R.P.S. 322
A most ingenious piece of apparatus on which almost any type of titling and cartoon work can be carried out. Even though you may not care to construct it for yourself you may well be able to incorporate many of the ideas contained in it.

READERS' FILMS REVIEWED. By the Editor 324

WHAT'S NEW IN APPARATUS 332

LETTERS TO THE EDITOR .. 337

RUNNING COMMENTARY. By "Sound Track" .. 339

WHAT THE SOCIETIES ARE DOING 341

YOUR PROBLEMS SOLVED .. 344

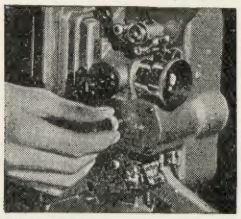
GORDON S. MALTHOUSE *Editor*

IMPORTANT ANNOUNCEMENT
To make sure that you get your copy of "Amateur Cine World" regularly, place an order with your newsagent at once. During the last war, paper was rationed. It is quite likely that it will be rationed again shortly. If you have your order registered for *A.C.W.* now, you will have no difficulty in obtaining the magazine when the rationing order for paper comes into force. Order form on page 332.

The choice of the Bolex "Professional" Amateurs

paillard

Powerful cooling, scientifically designed to cool lamphouse and gate, giving longer life to lamp and protecting film from damage by heat.



Choice of two or four blade shutter at the turn of a knob. With the four blade shutter, films can be shown in the home at speeds as slow as 12 pictures per second without noticeable flicker or slowing of motion, giving a longer programme from any given film, quieter running and less possibility of film wear. For use in Halls, etc., on screens up to 16 ft. wide the two blade shutter gives 50 per cent. increase in brilliance.

500 watt lamp interchangeable with 250 watt lamp (the latter costing only 21s.).

Mechanism completely enclosed in dust-proof metal casing.

All controls conveniently placed on right-hand side of operator. Special interlocking safety switching to avoid blistering film when projector is stationary. Accurate, illuminated ammeter fitted to back of machine, marked for 250 and 500 watt lamps.

All enclosed gear drive to both spools—no belts or pulleys to slip or go wrong.

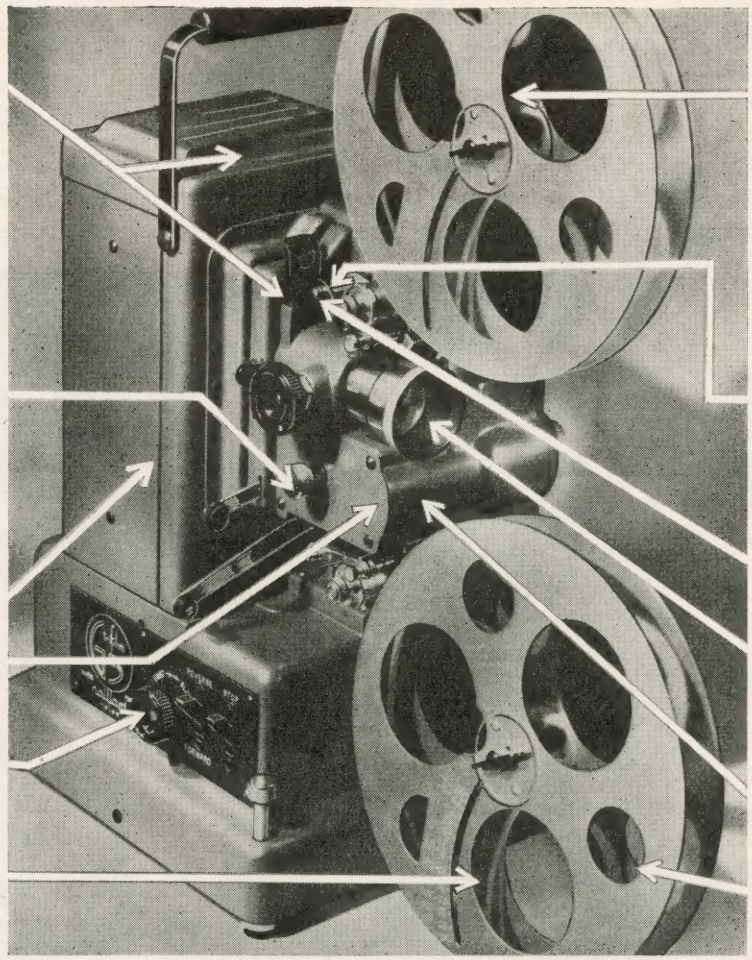
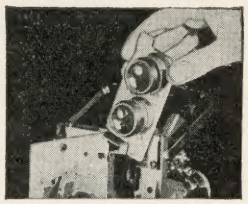


Illustration shows type G projector.

Models to project one, two or all three sub-standard film sizes (16-mm., 9.5-mm. and 8-mm.).



Interchangeable condensers for 8-mm. films fitted to Model G.816 (for 16-mm. and 8-mm. films) and Model G.3 (for 16-mm., 9.5-mm. and 8-mm.) ensuring the same degree of illumination for 8-mm. as for 16-mm. Action of changing condenser automatically centres lamp for condenser in use.

Gate and pressure pad of stainless steel to protect film from wear.

Optical system as perfect as the science of optics can make it. Reflecting mirror of high thermic resistance. Calex glass triple condenser and large aperture lens ensures a remarkable screen brilliance.

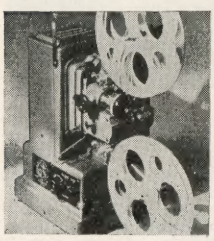
Driving mechanism of high precision, running in grease, with special fibre gears for silent running.

Special spool arms available to take 800 ft. spools.

THE PAILLARD-BOLEX IS MADE IN SWITZERLAND, and the Swiss craftsman's genius for precision engineering explains why the Bolex is ahead with advanced features like enclosed gear drive to spool arms, adaptability for showing all three film sizes (with the model G.3) and film-transport mechanism which, for smooth running, silence and absence of film wear, sets the highest attainable standard.

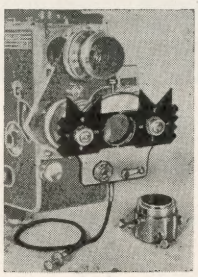
A GLANCE THROUGH THE ABOVE FEATURES brings home quite clearly that the **Paillard-Bolex** has the most advanced specification of any sub-standard projector, regardless of price. Hence its popularity with those (whether expert or novice) who want—and get—the finest projection results.

All type "G" projectors are convertible to sound-on-film talkies by means of the Paillard soundhead, which will be introduced shortly



Model G. Projectors. Models for all sub-standard sizes (9.5, 16 and 8-mm). All enclosed gear drive, still pictures, reverse, motor rewind, etc. With 500-watt lamp and resistance.

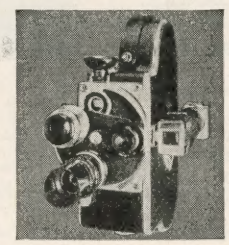
From **£39.**



BOOL AUTOMATIC CINE FADER

Clockwork mechanism. Entirely automatic. Suitable for use with most makes of cine camera, giving ordinary fades, fading in and out and lap dissolves in varied forms. Invaluable for trick work and titles. Gives 64 different combinations. Provision for flexible release. Price complete with extension tube

£3 10 0



BOLEX CINE CAMERA

Models for either 9.5-mm. or 16-mm. films with Dallmeyer f/1.5 Speed anastigmat lens and critical visual focusser

£45 0 0

Model for Double 8 Films with Dallmeyer f/1.9 lens

£43 10 0

Write for details to Room 10

CINEX LTD. LION HOUSE, 72-75, Red Lion St., HIGH HOLBORN, LONDON, W.C.1

Sole Australian Distributors: KINELAB FILM SERVICE, 484, GEORGE STREET, SYDNEY

The Editor to his Readers

YOU trip over a mat in the pitch darkness and bark your shins against a chair. The conditions seem somehow familiar. And then you remember the last time you blundered your way about a darkened room. The projector was on its stand in the corner and you had to go warily to avoid getting entangled with the leads. For the first few days following the outbreak of hostilities you probably had no thoughts to spare for movie-making, but by now you will have realised what a substantial contribution the film can make, both directly and indirectly, to the national cause.

A Part for You to Play

At this juncture it is the indirect part it plays that concerns us most particularly. The value of the moving picture for propaganda and instruction does not need to be stressed, and it may well be that, under Government supervision, it may in certain cases be possible for amateur movie-makers to assist in this direction. But at present it is with the entertainment film that we can best afford solace and relief.

With but little entertainment outside the home, the evenings are inclined to drag. What better means of filling them pleasurably than the cine projector ? If you have children billetted with you how better can you keep them occupied than with Mickey Mouse and your holiday films ?

On those evenings when national service does not make demands on your time it would be a kindly gesture to invite your neighbours to a film show. There is no reason why the whole road should not in time have constituted your audience. Teach one of the family to operate the projector so that the show can go on at those times when you are not available. The next article, to be published next month, in our series for the beginner should prove very useful to those who are not used to handling projectors, describing as it does the whys and the wherefores of their operation.

If you live in an area to which children and grown-ups have been evacuated, you will be performing a real national service by arranging short film shows and talks for them. So far as the children are concerned, you should get in touch with the Local Education Authority ; for film shows for adults, apply to the appropriate officers.

Titling

It will be noticed that many of the articles in this issue are concerned with titling. Possibly you may have made a habit of skimping on titles and giving an impromptu running commentary on the film as it is screened. That serves reasonably well, but if the film is inadequately provided with titles and you do not happen to be on hand to give the commentary, what then ?

It ought not to need an emergency to bring home to us the necessity for careful (and this does not mean excessive) titling ; too many titles are rather worse than too few, but no film can be successful unless it is self-explanatory. And even though you may be able to tell the story entirely in pictures, at least a " main " and an " end " title are needed.

In these days stringent precautions are taken for the public safety. It is highly improbable that any of your audience will be uneasy about any possible danger from fire, but if they are, you can soon set their minds at rest. The Home Office has recently published its *Report of the Committee Appointed to Advise the Home Office and the Scottish Office on Matters Connected with the Administration of the Cinematograph Act*, 1909.

The conclusions it arrives at are that " The evidence that we have received does not suggest that any practical difficulties arise from the policy adopted by the majority of local authorities of treating slow-burning films as outside the Act " (this, of course, refers to public performances. Substandard films may be shown in the home circle without let or hindrance) and "As regards the question of safety, we are satisfied that the risk of fire from slow-burning films themselves, whether in or out of the projector, may be treated as negligible." This rather leaves us where we were before, but as far as home use is concerned it should be emphasised that there are no restrictions.

A Self-Contained Cabinet Projector

The necessity for completely darkening all windows has had the effect in many cases of restricting us to one or two rooms of the house. Where this is so, any dislocation caused by setting up projector and screen might prove an inconvenience. You can entirely avoid this, however, by following out the instructions, to be published next month, for constructing a cabinet projector.

The lid opens up revealing a 30 in. x 20 in. translucent screen. The projector is housed in the cabinet and a throw sufficient to fill the screen is obtained by back projection via mirrors, the beam being repeatedly reflected until a sufficient length of throw is obtained.

Of this there can be no doubt : more than ever do we need our hobby. It will not disappear ; on the contrary, it will thrive. In 1914, before amateur movies were born, there were many who thought that amateur photography could not survive. But it did—and uncommonly well. Amateur cinematography likewise has its part to play. Even though you yourself may not be in a position to practise it as fully as you would like, there are many in your immediate neighbourhood who will welcome with gratitude the relaxation that the screen can give.

A final word about *Amateur Cine World*. We shall do our best, whatever the difficulties, to provide you with instruction and entertainment each month. There will probably be some difficulties to solve on the production side, and for that reason we commend to your earnest attention the special announcement on page 307.

THIS TITLING BUSINESS.

The first of a series of articles with which will be reproduced a number of alphabets and figures which can quite easily be traced. The method of tracing is described in this article, together with some useful hints on the style of lettering best suited for specific subjects.

By
GEORGE NEILSON

THE need for titles to be clear and attractive has been stressed in the pages of *Amateur Cine World* too often to need reiteration here. Over and above these two fundamental points, however, there are others which the enthusiast would do well to consider. For instance, the actual form of the letters he adopts, bearing in mind the nature and subject matter of the film, is almost as important as the wording of the titles. The execution of those letters, their slope, arrangement and spacing must be correct and pleasant to see. There must be nothing either in letter style or finish to distract the eye from the main purpose of absorbing the subject matter.

In Keeping With Tenor of Film

The stereotyped, cut-out letters are admittedly easy to handle. With their aid, quick set-ups can be made and many useful effects produced, and for many purposes they are eminently suitable. Often, however, for main titles, and sometimes for many others, something more elaborate is to be preferred ; something in keeping with the tenor of the film ; something that will not, with the appearance of every title, bring the audience suddenly down to earth. That they are necessary is bad enough ; let them not be unnecessarily blatant ! Handle them carefully, as carefully as you would your finest sequence.

Generally speaking, the only universally satisfactory medium is to be found in hand work ; pen and ink, brush or what you will. The art of designing and producing attractive titles is far from simple, but with a little practice and observing one or two golden rules, the average enthusiast should have little difficulty in doing some good work—not, it is true, with the speed of the professional writer, but to the amateur that is perhaps a matter of small moment.

Grotesque Forms Not Advised

Consider the qualities that go to the making of a satisfactory title. The first essential is clarity ; though this article does not profess to deal with the context, it is obvious that this must be concise and to the point. Clarity of form is just as important. The layout of the title matter should be symmetrical, with the possible exception of titles in script (e.g., where the page of a diary or a letter is to be shown), the form of the lettering used clear and the spacing carefully arranged.

Grotesque forms are not to be encouraged except in the special cases referred to later. This does not mean to say that nothing but quite plain block lettering is to be used ; there are many simple forms which may be adopted, all quite sound and which, while artistic and well-proportioned, yet present no problems for the eye to solve and accustom itself to, before it goes on to the real business of reading the message to be conveyed.

There are several media available to those drawing their own titles. Quite effective work has even been done using simply ordinary chalk and working on brown paper. Of the more orthodox materials, ink—working either black ink on white or mottled card, or white ink on black or dark card, according to whether positive or reversal film is being used—is perhaps the best and easiest. Black ink on tracing paper is quick and effective. Further, where reversal film is used, it allows of a negative print being made and obviates working in white ink.

Printer's type, like the stencil, does not lend itself to such clean work as hand-drawn lettering, particularly as the original of the latter can be much larger and ultimate total magnification very much less. Another and more important drawback to the use of type or stencils is in the limits they impose upon letter form,

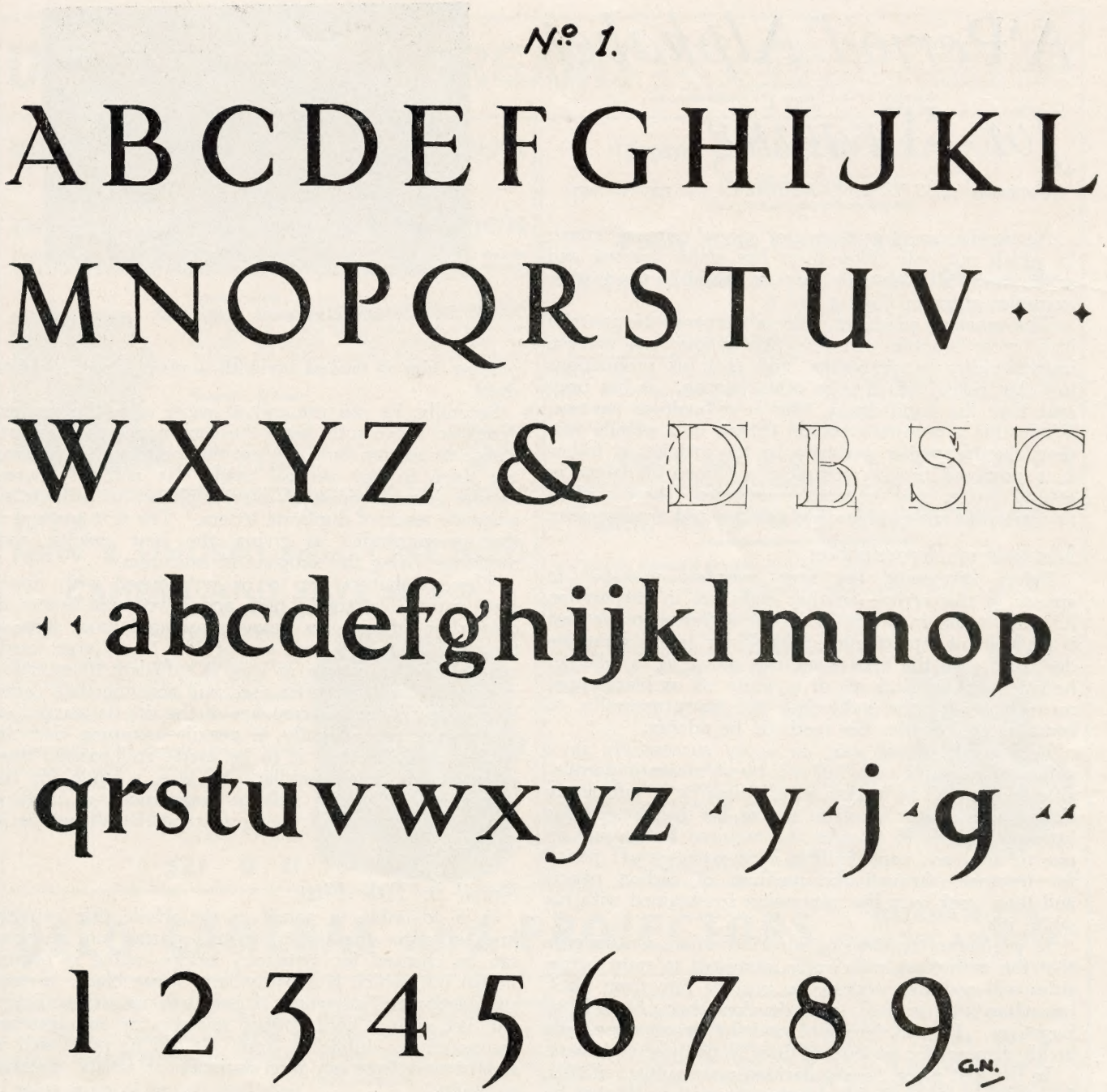
WHOOPEE ! *Fig. 1*

whoopee! *Fig. 2*

ROMAN VIEWS *Fig. 3*

ornamentation or other relief. The hand worker knows no such limits and can give free rein to his imagination. His work can always be in sympathy with the mood or context of the picture with which it will be associated.

For lettering has character in the same way that music has. The amateur projectionist will have



experience of totally unsuitable accompaniments. Let him look at Fig. 1 and then at Fig. 2. How much better, surely, is the staggered line and the easy-going letter form. A suitable alphabet, attuned to the picture (and the state of mind of the audience) will merge unnoticed into the film ; an indifferent one will interrupt the flow of the film and generally detract from its smooth action. The tempo of the picture can even be carried right through the titles.

A few typical examples may serve further to illustrate the point. Consider the picture having a period setting. What more fitting alphabet could be used than Roman Trajan, Fig. 3. It is a classic alphabet, after that appearing on the Trajan column in Rome (114 A.D.), and for all its severe austerity and beauty of form and line, is one that can be drawn entirely with rule and compasses —a decided advantage to the amateur having little practice with brush or pen.

A pastoral scene, on the other hand, calls for a "softer" letter ; one without sharp corners and having easy flowing curves. A sloping form is to be preferred as inducing a restful atmosphere in the reader. The letter form used in Fig. 4 is admirable for the purpose. It is by no means the only suitable one, but it will fit the subject as well as any, and better than most. The slope, in altering the character of the letters, is important. The easy, negligent air so conveyed will be obvious if a comparison is made with some upright letter.

(*Continued on next page*)

A 'Period' Alphabet for Tracing

(*Continuing THIS TITLING BUSINESS from previous page*)

Again, the use of grotesque or special purpose letters, in which not only letter form but slope, spacing and arrangement all play their parts, is shown in the further examples given in Figs. 5 and 6.

The amateur producer who is prepared to go to a little more trouble with his title matter can achieve immeasurably better results, and give his productions just that polish which is so often lacking. It has been said that the hand-drawn title is difficult to execute. While this is true to a certain extent, it is equally true that practice makes perfect. In the articles to follow it is proposed to give complete specimen alphabets in several styles, and later to supplement these with a few essential rules regarding spacing and arrangement.

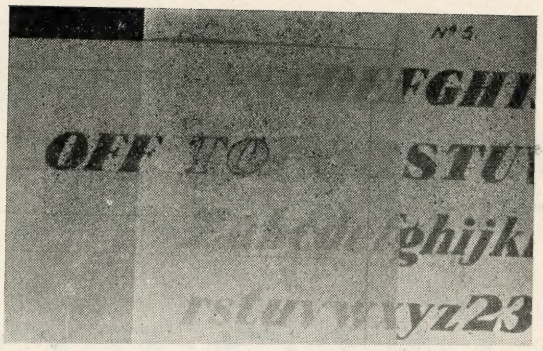
Methods of Reproduction

Before discussing the first complete alphabet to appear in this series—another eight are in preparation for publication in future issues—it will perhaps be best if methods of reproduction suitable for amateur use are described. In the first place, the choice as to whether he is to work in black ink or in white ink on black paper must rest with the individual and must naturally, to some extent, govern the methods he adopts.

White ink is not easy to apply successfully in a sufficiently opaque coat, but it is by no means impracticable to use. The worker here, unless he is sufficiently skilled with pen or brush to set out his own letters, has little option but to transfer the required letters one by one to his black paper with a hard point—a 4H pencil for instance—through the medium of carbon paper, and then work over the impression so obtained with his white ink.

In preference to working in this fashion, we imagine that the enthusiast sufficiently interested to want better titles will consider working on positive film from black on white title matter, and develop them himself as negatives. He will then have several alternative methods at his disposal for producing titles from these alphabets.

In the first place, having decided upon subject matter, he can trace the individual letters from the alphabet he chooses, working on ordinary tracing paper, and photograph directly from this. Tracing paper of a pale blue tint is obtainable which will give excellent results on positive film if backed up with a plain, opaque, white sheet.



A title being traced. Note guide lines.

Secondly, he can use carbon paper after the manner described above and, lastly, he can mount the separate alphabets on thin card, cut out the individual letters and use them in any vertical titler. He will, of course, require several copies of every alphabet to provide an adequate stock of duplicate letters. The first method is that recommended as giving the best results and, moreover, being the simplest in execution.

These alphabets are to be reproduced with upper case (capital) letters ½″ high and lower case letters in proportion, these sizes being considered most suitable for a minimum title card size of 8″ x 6″. Larger cards can be used, of course, so long as sufficient illumination is provided and the titler used will accommodate them. In practice, if the extreme size of the title is marked on the tracing paper lightly in pencil—assuming that the tracing paper method is to be used—and parallel lines ½″ apart are drawn similarly to give a guide for the letters, no difficulties will be experienced in copying and the appearance of the finished work will not be in doubt.

Pencil In Title First

It is advisable to pencil in the whole title roughly first, in order that arrangement, spacing and margins can be checked for symmetry before inking is begun. Indian ink, which is a particularly dense black, is most suitable for the final work ; it is easy to use, dries quickly, and yet with a hard rubber mistakes or smudges are comparatively simple to erase. It can be purchased in small bottles from any good stationers or artists' material suppliers.

To come now to the alphabet reproduced herewith, number 1 ; a Roman form has been chosen and there can now surely be little doubt, viewing it in its entirety, that the remarks made about it previously are fully justified. For beauty of form and symmetry it is

(*Continued on page 329*)

The Farm

Fig. 4

CHINA

Fig. 6

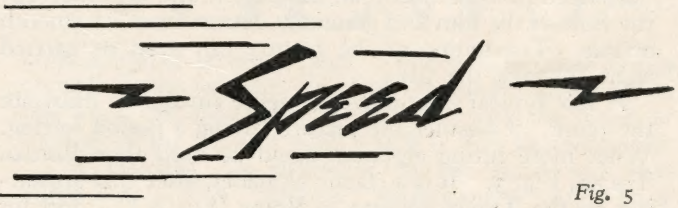


Fig. 5

UNREPEATABLE BARGAINS

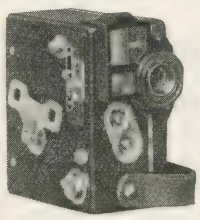
All apparatus is guaranteed by ourselves for 6 months, and we shall be pleased to send any model on 7 days' approval, against remittance to value. This will then give you an opportunity of inspecting any piece of apparatus in which you are interested and if not up to expectations the deposit will be refunded.

BRAND NEW DITMAR CAMERAS

(DISCONTINUED MODELS)

OFFERED AT ENORMOUS REDUCTION

These cameras are mechanically and optically the same as the current models, but are not fitted with built-in exposure meters, as are the present cameras.



Specification :

2 speeds, 16 and 32 frames, back wind for trick work, etc., built-in optical direct vision viewfinder, with parallax adjustment, footage indicator and lens aperture both visible through finder, smooth running motor with continuous lock.

Special prices:

8mm. f/2.5 Cassar	£9 9 0
9.5mm. f/2.9 Cassar	£9 9 0
9.5mm. f/1.8 Berthiot	£12 12 0
16mm. f/1.8 Berthiot	£16 0 0

16mm. GEBESCOPE TALKIE PROJECTORS

4 only, used models, guaranteed

2 only, Model A

200 watts lamp, motor drive, with speed adjustment for sound or silent films, built-in transformer for all voltages 210-250 A.C., vo ume control, plug for gram. or microphone, loud speaker packs away inside, very silent running. Cost £95 0 0.

PRICE **£40 0 0**

2 only, Model B

200 watts lamp, decentred filament lamp, motor drive with speed adjustment for sound or silent films, built-in transformer for all voltages 210-250 A.C., volume control, tapping for gram. or microphone, twin speakers in separate hinged case, very silent. Cost £135 0 0.

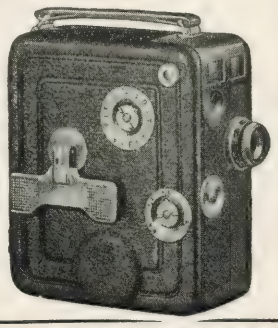
PRICE **£55 0 0**

BUY A NEW & UNUSED 8mm. CINE NIZO CAMERA AND SAVE £6 0 0

(SHOP-SOILED ONLY)

These cameras are really beautifully made although not very well known. They are fitted with a very smooth and silent motor giving a range of 4 speeds from 8-64 frames, and back winding for trick work, etc. A good quality f/2.5 Doppel lens in interchangeable mount is fitted and also triple viewfinders (direct, waist level and angular). Body covered in morocco leather and bushed for tripod. Cost £27 0 0.

OUR PRICE **£21 0 0**



8mm. KEYSTONE PROJECTORS

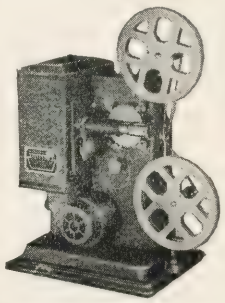
We have for disposal 8 Keystone Projectors which have only been used for showroom demonstration purposes. They are sold under our usual 6 months' Guarantee and we have no hesitation in recommending them for good service.

6 ONLY. 8mm. KEYSTONE J8 Projector, 300 watts lamp, fan cooled ventilation, automatic rewind, tilting adjustment, complete with resistance for all voltages 100-250 A.C. or D.C. List price £15 10 6.

OUR PRICE **£10 17 6**

2 ONLY. Model L, 500 watts lamp, fan cooled ventilation, electric rewind, speed control, pilot light and tilting adjustment, complete with resistance for voltages 100-250 A.C. or D.C. List price £23 17 6.

OUR PRICE **£17 17 6**



USED CAMERAS and PROJECTORS

GUARANTEED. 7 DAYS' APPROVAL

8mm. Cine Kodak model 8-20, f/1.9 lens and case £11 5 0

8mm. Emel, f/1.9 interchangeable £10 10 0

9.5mm. Pathe H Motocamera, f/2.5 fixed lens £4 5 0

9.5mm. Dekko de Lux, f/2.5 lens, 3 speeds £8 5 0

9.5mm. Pathe Motocamera de Lux, f/2.5 lens and telephoto attachment ... £10 10 0

16mm. Victor, model V, f/2.9 Dallmeyer lens, 5 speeds, excellent condition £21 0 0

16mm. Filmo 70, f/3.5 Cooke lens £9 17 6

16mm. Agfa Movex, f/1.5 Symmetar, 2 speeds, 100 ft. spool loading ... £12 10 0

16mm. Kodak, model B, f/1.9 lens £12 10 0

8mm. Cine Nizo Projector, 200 watts lamp £18 10 0

8mm. Eumig P.111, 250 watts lamp £11 10 0

8mm. Specto, transformer model, £11 17 6

8mm. Kodascope, model 8-60, cost £25 0 0 £15 0 0

8mm. Kodascope, model 8-30 ... £5 17 6

9.5mm. Pathe Imp, motor, super attachment, and resistance £4 5 0

9.5mm. Pathe Home, G2. model, motor, super attachment and resistance £5 10 0

9.5mm. Pathe 200B £11 17 6

9.5mm. Eumig Super, 400 watts lamp, reverse and stills, automatic rewind, complete with resistance £16 10 0

16mm. Paillard Bolex, model C, 250 watts lamp, reverse and stills, complete with resistance and case £16 10 0

Paillard Bolex G.3 for 8, 9.5 and 16mm. films. 500 watts lamp, complete with carrying case and resistance £39 10 0

9.5 and 16mm. Bolex DA, 250 watts lamp, complete with resistance £17 10 0

16mm. Ampro, 500 watts lamp, reverse and stills, automatic rewind £28 10 0

16mm. Kodascope, model C, 100 watts lamp, complete with resistance £6 17 6

Send for our list of secondhand bargains. Post free.

16mm. Zeiss Movikon Camera, f/1.4 Zeiss Sonnar lens, 4 speeds 8-64 frames, single pictures, back winding for trick work, etc., coupled rangefinder focussing, adjustable shutter sector and delayed action release, direct vision optical view finder with automatic parallax correction, complete with carrying case.

£64 10 0

Cost over £100

Hire Purchase Terms can be arranged for 12, 18 or 24 months

• • •

R. G. LEWIS LTD. CINE

202, HIGH HOLBORN, W.C.1

CHANCERY 6954

5 LINES

We Show You How It's Done

Accent Lighting: Foreground Interest: Ortho. Film and Filters

Fig. 1.

Fig. 2.

The third of the series of reproductions of cine frames, supplemented by text, on practical cine effects and how to produce them.

THE term, "accent lighting," can be applied to any arrangement of lighting that is not "flat," i.e., uniform ; it simply means that the light or the subject is so arranged that special emphasis is placed on one portion of the picture. Incidentally, additional sense of depth is usually achieved. This is a normal routine in scenes lit by artificial light, but the point here is that special effects can and should also be secured by daylight.

Stills 1 and 2 were taken from the same camera position within a few hours of one another. 1 was lit by weak sunlight from behind the camera ; 2 was lit by reflected light, the sun being directly in front of the camera, shielded by the trunk of the central tree. In this case the sun provides an accent light on the back-lit tree and flowers.

Side Lighting

Film Strip A is a semi-close-up taken at f/6.5 on normal pan film at 3 p.m. on a sunny October day. The sun is low in the sky, and is here used as side-lighting so that reasonable modelling is achieved.

Strip B was taken under identical conditions, but with a desire to concentrate all attention on to the girl. This is done by throwing the man into shadow by placing him nearer the camera and with his back to the sun. Further, focus is set for the girl, whereas in strip A it was set between the two. For lighting effects of this type October is ideal : but it is often cold work !

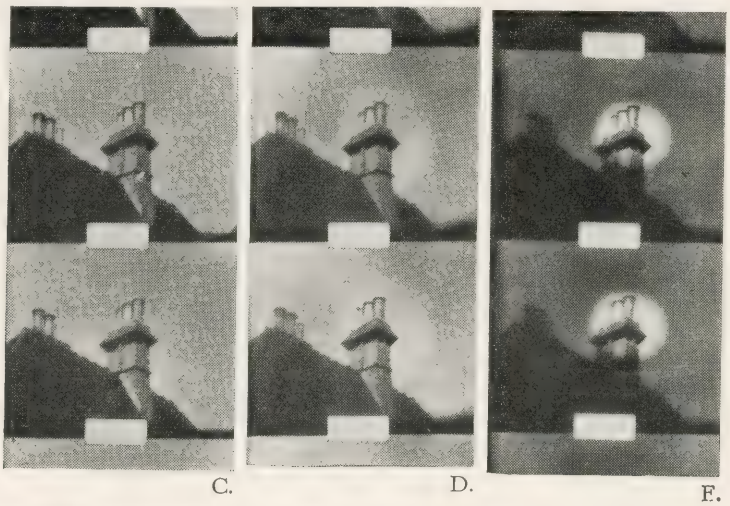
Strips C, D and E. Ortho film, July, 2 p.m., weak sun, f/8. Strip C was taken normally, but D was through two thicknesses of white net material (holes 1/16-in. diameter), with a hole cut out so as to vignette the chimney stack. Accordingly the rest of the picture is slightly darkened, and diffused ; and emphasis is directed on to the chimneys. Strip E shows the same effect more pronounced, the net material having been replaced by fine mesh copper gauze.

The rather ludicrous subject of a chimney was chosen to illustrate this effect clearly ; more likely practical uses are : for soft fringing of landscapes : for portraits, rather than use differential focussing, to blur a too-detailed background : and, as here, for concentration of attention on one part of the frame. These three strips also serve to show the degree of diffusion and exposure alteration due to the gauzes.

Strips F and G. Ortho film, July, 10 a.m., weak sun, f/6.5. Strip F has quite a satisfactory appearance, with a nice balance of light and shade : but strip G is ruined, one instantly notices, by the unrelieved expanse of grass forming the background : and still more so on the screen, because the foreground tree that obviously "makes" strip F also provides pleasant, gentle movement.

(*Continued on page 317*)

A. B.



C. D. F.

Successful Movies

DEMAND PRECISION FROM BOTH SCREEN AND PROJECTOR

Try this ideal combination

for HOME MOVIES *and* HOME TALKIES

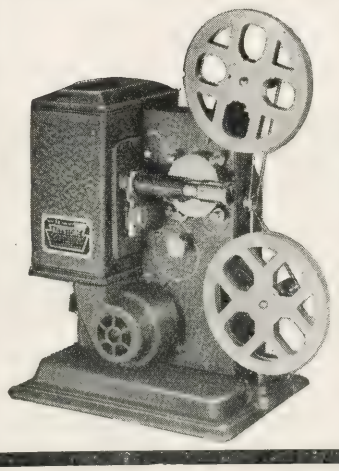
BE SURE YOU CHOOSE A "CELFIX" SCREEN

because special adhesives are used in this world-famous surface, so that it is impossible for the myriads of tiny crystal glass beads to fall away—as is often the case with inferior screens. Each tiny crystal acts as a prism, reflecting back the picture with maximum brilliance even when viewed diagonally. The brilliance of the picture is entirely devoid of harshness or glare. The audience can enjoy a show of many hours without experiencing the slightest eye-strain or discomfort. Celfix Crystal Glass Beaded Screens have a 5½ times greater surface brilliance than an ordinary white sheet. Also available with surfaces of Silver or Blankana White Opaque. Unique construction ensures that the surface does not become impaired. Easily carried, ready in an instant. Patented throughout the World. British Pat. Nos. 345,925 ; 376,385 ; 416,403 ; 456,133.

	Silver Surface	Beaded Crystal-Glass
27″ x 20″	£3 10 0	£4 10 0
40″ x 30″	£4 12 6	£6 10 0
52″ x 40″	£6 0 0	£8 10 0

Celfix Screens are made up to 96″ x 72″ and even larger in the Super Celfix—up to 13ft. x 10ft.

KEYSTONE MODEL J.8 PROJECTOR

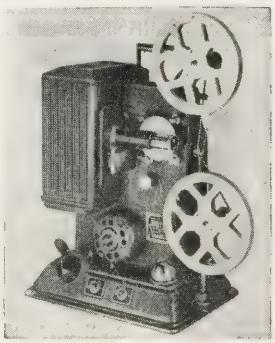


A sturdily built quality 8mm. projector at an extremely attractive price. 300 watt Projection Lamp ; Projection lens fully achromatic, 1 in. focus ; Adjustable tilt ; Motor rewind ; Fan-cooled ventilation ; Manual framer ; Capacity 200 ft. 8mm. film ; Clear, steady, brilliant pictures ; Sturdy construction ; Cast heavy base ; Roller guides for easy threading ; Polished reflector ; Speed control ; Fully guaranteed ; Universal motor, 115 volts A.C. and D.C.

Keystone 8mm. Projector No. J.8, 300 watt, 110 volts. **£13 13 0**

Resistance for all higher voltages (extra) **£1 17 6**

Carrying Case (to take complete outfit) (extra) **£1 10 0**



KEYSTONE L.8 PROJECTOR

Model L.8. 8mm. 500 watts. Perfect for black and white or colour pictures ; fully achromatic f/1.85 projection lens, 1 in. focus ; Cast lamp housing ; Cast Heavy Base ; Strong Draught directly on lamp ; Pilot Light ; Electric Rewind ; Manual Framer ; Fixed Roller Guides ; Polished Reflector ; Speed Control ; Carrying Handle ; Fully Guaranteed ; Universal Motor, 115 volts A.C. and D.C.

Keystone 8mm. Projector No. L.8, 500 watt, 110 volt **£21 5 0**

Resistance for all higher voltages (extra) **£2 12 6**

Carrying case (to take complete outfit) (extra) **£1 10 0**

KEYSTONE 16mm. PROJECTORS

For the 16mm. user there is a range of three machines. All produced with a degree of precision that will stand comparison with any make. Yet they are very moderately priced. A.72, 300 watt **£18 18 0**. A.75, 500 watt **£26 10 0**. A.81, 750 watt **£36 10 0**.

(*Keystone apparatus is made in U.S.A.*)

See them at your dealer's or write for literature and name of nearest stockist from

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Rd., LONDON, W.C.1

'Phone : HOL. 7311/2.

WHERE YOU CAN GET LCC ALL CINE SUPPLIES

AND A KNOWLEDGEABLE, COURTEOUS AND RELIABLE SERVICE

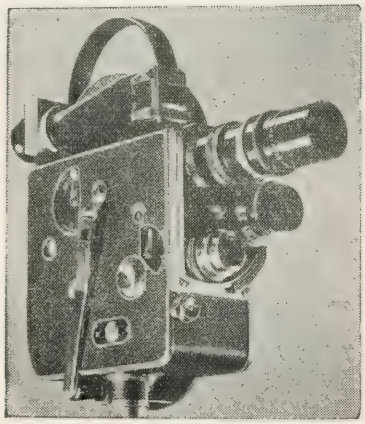
GIVE US A BUZZ !

There must be many occasions when you want to know something about cinematography and we invite you to telephone us at such times. Our number is very convenient and easy to dial.

A.B.B 1.6.1.1.

NEW NEBRO HEAD

A new kind of cine tripod head with ball-and-socket joint giving greater flexibility than the orthodox type. A spirit level is incorporated and you will appreciate the precision workmanship. Price **£2 5 0.**



MODEL H CINE CAMERA

The Paillard Bolex camera is famous for the number of prize winning films taken with it. This is not surprising as the Paillard incorporates more features required by the amateur than most other cameras and it really is a precision instrument. Whether you use 16. 9.5 or 8mm. film, you can have a Paillard.

8H with f/1.9 Dallmeyer lens	**£43 10 0**
8H with f/1.5 Hugo Meyer lens	**£47 10 0**
9H with f/1.5 Dallmeyer lens	**£45 0 0**
16H with f/1.5 Dallmeyer lens	**£45 0 0**
16H with f/1.4 Leitz Hektor lens	**£52 10 0**
Leather case for any model...	**£3 3 0**

DR. SYN

is the name of the G.B. Film Library's first Winter release on October 7th, featuring George Arliss and taken amid some of the loveliest scenery in England. This exciting story of smuggling is really worth seeing. "Talkie" owners are advised to book now.

MR. SANDELL

one of our directors has literally grown up with amateur cinematography. Many years of active experience are behind every letter he writes. Send your little problem along addressed to Mr. Sandell and he will reply personally.

THE CINE SHOP NEAR BIG BEN

LONDON CINE CAMERA CO LTD

STRIKE A BARGAIN !

The shelves of our Bargain Department look really tempting just now. Camera prices are reduced and a large number must be sold to make room for the new season's projectors. 7 days' approval, hire purchase terms and 5% discount for cash buyers are some of the facilities we offer.

16mm. Victor V turret, 5 speeds, hand crank, visual focussing, f/1.9 Dallmeyer lens. Cost £47	**£22 17 6**
16mm. Paillard turret, 5 speeds, hand crank, visual focussing, f/1.4 Hektor lens, fitted rear focusser, de luxe case. Cost £60, as new	**£49 0 0**
16mm. Siemens Magazine "B", 3 speeds, f/2.8 Busch, portrait lens. Case. Cost £30	**£16 17 6**
16mm. Cine Kodak "B," 100ft., f/1.9 lens, case. Cost £31 10	**£10 15 0**
16mm. Cine Kodak "BB," 50ft., f/3.5 lens. Case. As new. Cost £15 ...	**£9 17 6**
9.5mm. Ditmar, 50ft. Model, built-in Photocell meter, f/1.8 Berthiot lens, filter case. Cost £34	**£23 17 6**
9.5mm. Argus, 3 lens turret, motor reverse, spring footage meter, for 50 ft. and 100 ft. spools, many other features. De luxe case	**£17 10 0**
9.5mm. Ditmar, 30ft. Model, optical meter, f/1.8 Berthiot lens	**£11 19 6**
9.5mm. Dekko, f/1.9 Dallmeyer lens, 3 speeds, Cost £11 17 6	**£6 19 6**
9.5mm. Dekko de Luxe, f/1.9 Ross lens, 3 speeds, new gate. Cost £15 15 ...	**£11 10 0**
9.5 Pathe H, f/2.5 lens, variable speeds, as new. Cost £8	**£5 19 6**
9.5 Pathe F, f/1.9 lens, variable speeds, as new. Cost £13	**£9 5 0**
8mm. Bell & Howell Double 8, speeds 16, 24, 32 and 64, f/3.5 lens. Case. Cost £22	**£13 17 6**
8mm. Cine Kodak, f/3.5 lens. Leather case. As new. Cost £10	**£7 5 0**
8mm. Emel, f/2.5 Berthiot lens. As new. Cost £10 10 0	**£7 19 6**
8mm. Bell & Howell turret, 4 speeds, f/2.5 Mytal lens, case. Cost £48, as new	**£37 10 0**
8mm. Paillard turret, 5 speeds, visual focussing, 100ft. capacity, f/1.5 Hugo Meyer lens, case. As new. Cost £51 ...	**£39 17 6**

PROJECTORS

16mm. B. & H. 129D, 1600ft. arms, 750 watts lamp. Cost £73 15 0 ...	**£49 0 0**
16mm. Amprosound Talkie, Model N, complete. Shop soiled. Cost £141 ...	**£90 0 0**
16mm. De Vry Talkie, 750 watts. Complete. Shop soiled. Cost £135 ...	**£80 0 0**
8mm. Kodascope 50R, 200 watts. Cost £13 13 0	**£7 17 6**

Guaranteed—H.P.—Approval

? ? ?

Are You Wasting Money on Cheap Film

We advise you as regular users of the cine film to buy only first quality material. Cheap film is often most expensive in the long run. Our stocks are always fresh and an adequate supply of all grades of Kodak, Agfa, Selo, Gevaert and Pathe films are always available.

THE CINE SHOP NEAR BIG BEN

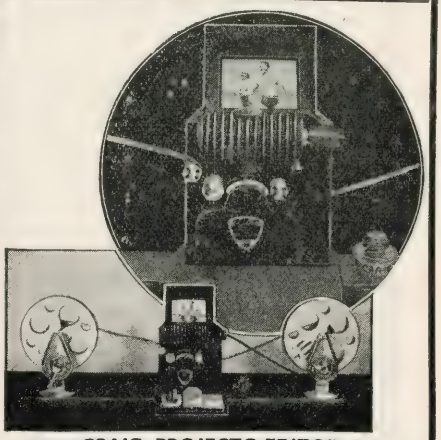
LONDON CINE CAMERA CO LTD

WHAT IS A FANTASTIC ALLOWANCE ?

We really cannot define the word "fantastic" when applied to part exchange allowances but we can and do give exceptionally generous allowances on up-to-date equipment either for cash or in part exchange for a new model. Because we are a comparatively new firm it is only natural that our allowances should be bigger than normal to enable us to build up a secondhand department.

GIVE YOUR OWN RUNNING COMMENTARY

You possibly cannot afford or have no desire for a purely "talkie" projector but you would like to comment on your film through a microphone. Why not buy yourself one of our "Home" public address outfits comprising amplifier, loudspeaker and microphone ? The cost is only **£18**, with hire purchase terms or 5% discount for cash.



CRAIG PROJECTO-EDITOR

This new piece of apparatus is invaluable when editing your films. Shows a moving picture 3¼ x 2¼ and the film can be wound forward and backward and any frame viewed at length. It is unnecessary to darken the room as the viewer is adequately hooded. Even if you do not edit your own films the Craig Projecto-Editor is ideal for running through your films just back from processing. The price complete is **16 gns.**

KODASCOPE FILM VIEWER

This new film viewer giving a moving picture approximately 1 x 1½ in. can be had for 16mm. or 8mm. films. Mounted on the viewer is a spring punch for cutting identifying notches in the edge of the film. Price complete **£5 5 0.**

HAVE YOU READ these helpful and interesting books on your favourite hobby? If not, order one now.

Amateur Movies, How to Make Them. by Strasser	**7 6**
Documentary Films by Paul Rotha ...	**12 6**
Film Acting by Pudovkin	**3 6**
Film Technique by Pudovkin	**3 6**
How to Make Good Movies by Eastman Kodak	**10 0**
Movie Parade by Paul Rotha	**6 0**
Trick Effects with the Cine Camera by Bulleid	**2 0**

We have read and can recommend them all.

THE CINE SHOP NEAR BIG BEN

LONDON CINE CAMERA CO LTD

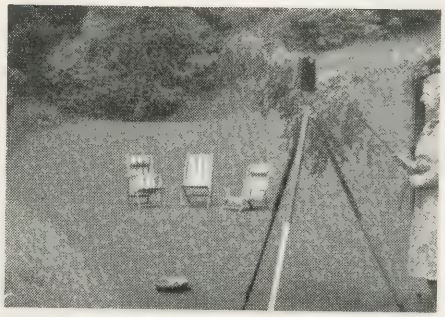
● **ST. STEPHENS HOUSE, VICTORIA EMBANKMENT, LONDON, S.W.1.** **ABBEY 1611** ●

The Practical Cinematographer

(Continued from page 314)

F

G



Above : Fig. 3

Right : Fig. 4

H

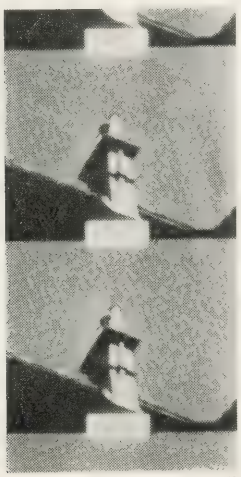
Since, in fact, there was no tree near, the method adopted to secure strip F was to hold a suitable branch near the camera, as shown in still 3.

Strip H is a daylight interior shot taken about 4 feet from a window one July morning at f/2.8. The weather was bright, cloudy ; a reflector (a 4′ x 3′ silver screen) was used to lift heavy shadows. The set-up is shown in still 4. So long as a reflector is used, these shots are really very satisfactory on the screen, and give additional scope for " screen snapshots." Note that further lighting balance is achieved by having the subject read a newspaper which acts as an extra reflector. It is difficult to over-expose such shots, and strip H might have been better at f/2 : or f/3.5 at half-speed.

Strips J and K were shot on ortho film at noon on a " bright diffused " day in June. The subject is a chimney and stack of yellow brick on a dark-red-tiled roof against a blue sky. The sun was obscured by a thick bank of cloud during the shots. Strip J was exposed at f/4 through an x6 yellow filter. A sparkling rendering results : the chimney shows up boldly against the darker sky and the roof ridge (pale red) also registers. In effect, the bright parts are slightly over-exposed as the presence of a yellow filter does not affect them, being yellow themselves.

Strip K was taken without filter, at f/8. A very dull, flat image results : the roof ridge is not discernible and the chimney is muddy. The vast expanse of white sky is depressing. Note that, f/8 being the correct exposure without a filter, the exposure with an x6 filter should be 2½ stops more, i.e., f/3.3. The high-light being yellow, however, half a stop under-exposure was thought advisable to achieve maximum darkness of the sky ; and in fact the brilliance of the chimney-pot has not been sacrificed.

This point is best demonstrated by shooting (say) a close-up of a sunflower against a blue sky, and sliding a graduated yellow filter across the lens during the shot : it will be seen that the tone of the sunflower remains unaltered whereas the sky grows darker and darker.



J

K

" Bright Diffused " Conditions

Strips L and M. Ortho film, March, 2-3 p.m., "bright diffused " light, f/5.6. Strip L was required to be lit as " hard " as possible, and was therefore taken in a very open place but against a dark hedge for contrast. No reflector was required ; being a profile semi-close-up of a very blonde subject the contrast was almost automatically achieved. It should be noted that, though under these " bright diffused " conditions the sun is obscured, nevertheless the brightest part of the sky is

(Continued on page 331)

PICTORIAL BACKGROUND PROCESSES

Methods of producing stationary and moving backgrounds for titles—chiefly main titles. Sub-titles should preferably be fairly plain, unless the film calls for something distinctive.

By ERIC F. IMPEY

ALTHOUGH the majority of amateur titles are prepared upon a plain background, with or without some sort of border, there are times, especially in connection with main titles and various types of trick titles, in which a pictorial background of some kind is required. A pictorial background may be either stationary or moving, and whichever type is required there are various processes for producing more or less the same effect and which can be selected from by the amateur in order that he may pick the one most suited to his particular needs, accessories and abilities. The various processes which I intend to describe in this article may be briefly specified as follows :—

1. Movable letters against an actual photograph.
2. Lettering on tracing paper printed on to a sheet of photographic paper in conjunction with a photographic negative. (See also " This Titling Business " in this issue).
3. Cut-out letters supported on or attached to glass over a natural background.
4. Reverse tone bromide print.
5. Moving backgrounds by double printing.
6. Moving backgrounds on reversal film.
7. Letters attached to glass and moving background shot through it.

Nos. 1-4 relate to stationary backgrounds, 5-7 to moving backgrounds ; 3 and 7 are the still and moving versions of the same process.

1. *Movable Letters on Large Photograph*

Note that the photograph should be dark in tone, in order that there are no strongly competitive high-lights to detract from the white of the lettering. Of course, in suitable cases a light-toned photograph could be used with black lettering, though the former arrangement is to be preferred.

2. *Lettering on Tracing Paper*

For method of tracing the letters see "This Titling Business." The title on tracing paper is used as if it were an ordinary photographic negative and it is printed through on to a sheet of bromide printing paper in the way usually adopted for bromide prints. There is no point in going into intimate details of the production of a bromide print, as if the reader is not aware of the process it would be impossible to give him here a sufficiently detailed guide in a few words, so that he would be advised to purchase a small handbook on the subject such as is published by various of the larger photographic manufacturers. A booklet of this type is the Agfa "Handbook of Development," which is published at 3d.

If the wording is printed through direct on to the bromide paper the resulting print will be white lettering on a black or dark grey background and for a title of this type it is best to use a contrasty grade of paper as this will give the clearest whites and the deepest blacks. However, if between the tracing paper and the bromide paper is interposed an ordinary photographic negative, then in the resulting print will appear a pictorial background with the white lettering of the title standing out against it. In this case it is advisable to use a softer grade of paper and to print rather fully so that there is not a big range of contrast in the photographic background itself.

The effect of this procedure is to make the white lettering stand out more boldly against the somewhat dark tones of the pictorial background. In any kind of pictorial background work, regardless of the method in which it has been made, it is most important that there shall be no distracting detail or conspicuous high-lights ; the tone range of the print should be kept low.

A similar procedure can be adopted in the production of borders. The process I have usually adopted is to prepare a sheet of tracing paper with the border on it

High viewpoint produces an interesting pattern. From ground level the scene would have been somewhat dull.

alone and then to use this same border in conjunction with a second sheet of tracing paper which has the title printed on it. The two are printed together on bromide paper and an identical border on a series of titles thus obtained without the trouble of drawing out the same thing several times. While I have spoken as if the photographic printing would be by contact between the negative and the bromide paper, this work can also be done in an enlarger, in which case, the bromide paper is put in the paper holder with the lettered tracing paper immediately above it and the negative is projected on to the paper (with the title above it) just as usual in enlarging.

A very simple scene, but one of compelling human interest. No need to be at a loss for subjects when children and animals are available.

3. *Cut-Out Letters on Glass Over a Natural Background*

The sheet of glass is supported at the two ends and the title letters arranged on top of it. The lens is stopped down to a sufficient extent to enable the depth of field to cover both the lettering and the background and then the title is shot. This principle is adopted where the background is uneven in nature so that it would be impossible to rest the letters on the background itself. The depth of field of the lens is important here, but to quote full tables is impracticable ; the reader is referred to the Amateur Cinematographer's Diary, 1939 in which he will find all the information that he will require on this point.

When working with a glass support it is always necessary to see that no reflections are thrown back from it. View the set up (with the lighting you propose to use) from the same position as the camera will occupy and, if reflections are present, move the position of the lights until they disappear. The lights should be to the side of the glass and not right over it, or reflections are bound to occur.

If the glass is close to the background a certain amount of shadow will be cast by the letters ; effective use can be made of the shadows in throwing up the whiteness of the letters. If, however, the letters are some way from the background, the two can be lit independently and no shadow will occur at all. In these circumstances the lights for the background should be situated between the glass and the background but still, of course, to the side of the glass. They should be shielded so that they will not throw back light into the camera lens. A single lamp is used to illuminate the lettering.

To align letters on glass, rule out on a sheet of paper a set of lines representing the distance required between the lines of letters. Place the glass over this paper and square it up with the lines and attach each letter to it with a tiny smear of Seccotine, using the ruled lines as a guide.

The glass I use measures 17″ x 14″ and costs 1/6. At 3′ 8″ a 1″ lens in a 16mm. camera covers a slightly less area than this, while by focussing at 6′ at f/8 the depth of field is from 3′ 8″ to 15′, which gives an adequate range for almost any kind of background.

4. *Reverse Tone Bromide Print*

This process is one of the most useful as well as one of the most ingenious. The pictorial background is a still enlarged direct from the film frame. The cost is low because positive film is used for the actual title.

The desired frame is projected on to a sheet of bromide paper by means of the projector and the print developed, fixed and washed in the usual way. This print will be in reverse tone to the original frame (i.e., the blacks in the original will be white in the print). The title wording is put on the print in black letters. The illustration shows such a title card with the wording carried out by means of a " Wrico " (American) stencil set—similar to the " Uno." The lettered title is then inserted in the titler and shot on positive film so that the finished result is a white lettered title on a normal pictorial background.

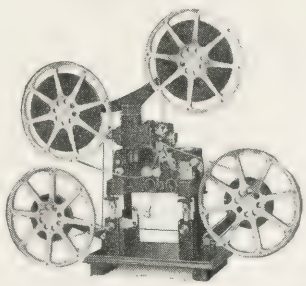
If the wording is to stand out in good contrast to the background there should be no tone of greater depth than a middle grey in the print ; but on the other hand, a reasonable amount of detail is required.

Reverse tone bromide print title or use with positive stock.

Some sort of holder is required for the bromide paper and this should be stood in a permanent position in relation to the projector so that focussing can be carried out on a sheet of plain paper, then the light switched off and a sheet of bromide paper inserted in the holder without disturbing the position of the paper holder. The projector must be shielded so that there is no

(*Continued on page* 330)

THE CINE SERVICE



"TANAR" SOUND

Gives Professional Quality Sound at far less cost

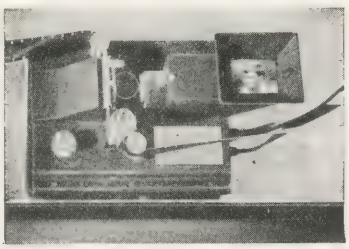
The ' Tanar Link ' is a unit designed to be used on practically any sound projector, and comprises a base support and couplings. By means of this device a separate film on which sound has been recorded is run through your projector simultaneously with your own silent films, giving you absolute synchronisation, eliminating most of the wear on your own film, and giving you theatre quality sound at very low cost.

The costly process of marrying the sound to your silent film by printing is therefore eliminated, and sound can be added to colour as well as black and white and with no extra cost. Moreover it leaves your silent film intact for silent showing if required.

The cost of adding sound by the ordinary marriage process is £20 per 400 ft. The cost of adding sound by the ' Tanar ' process is £7 7 0 per 400 ft.

Tanar can also directly record sound and picture on colour or monochrome.

Write to your usual branch of Wallace Heaton or City Sale for a specially prepared folder, which tells you all about this wonderful invention and new service which is going to prove a tremendous help to all amateur cinematographers.



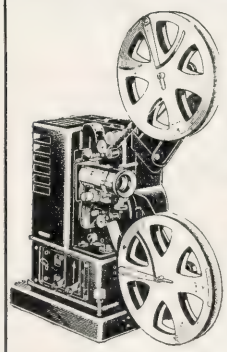
"KODASCOPE" MOVIE VIEWER

An invaluable film editing device. An optical intermittent movement projects a bright moving image on a viewing glass measuring 1⅝ x 1 in. A small perforator is built in the gate for cutting an identifying nick into the edge of the film beside any desired frame. For 8mm. or 16mm. film ... **£5 10 0**

ALL THE BEST FILMS ARE IN OUR LIBRARY

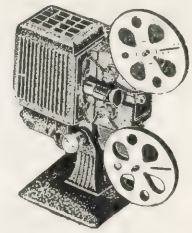
We offer the widest range of subjects for 9.5 and 16mm. silent and 16mm. talkie projection. Cartoons, comedy, drama, western, travel, etc., also religious subjects. If you are at a loss to know what subjects to choose to compile the best programme—tell us the purpose of your entertainment, and you can safely leave it to our cine librarians to choose an ideal programme for you. If you are a school cine organiser we can offer you a special service as we have an irreproachable selection of films for educational purposes. Lists sent free and post free.

SIEMENS "HOME" (16mm.)



Like all other Siemens models, it possesses an amazing number of exclusive features — patent non-claw, non-damaging film take-up ; optical framing; rubber cushioned motor for silence and rock - steady pictures ; two-fan cooling ; 2 and 3 bladed shutter, etc. ; 400 watt illumination with 200 watt lamp **£32 10 0**

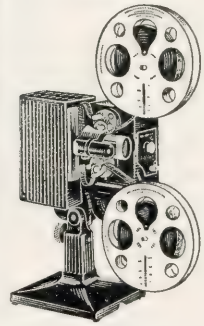
24 monthly payments of 29/2



HOME "KODASCOPE" 8

Includes these up-to-date features : Clampless sprockets, optical framing, worm-drive, 1 in. f/2 projection lens, 200 watt pre-focus lamp, motor-driven fan, motor-driven rewind, etc. Durably finished in black crinkle Japan. This model is for use on A.C. or D.C. mains, and includes internal resistance for any mains voltage. Complete with earthed lead, splicing outfit, 200 watt lamp, 200 ft. reel, and oil bottle. In black morocco grain leatherette covered case. **£14 14 0**

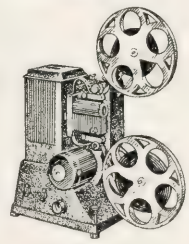
24 monthly payments of 12/10



KODASCOPE "G" SERIES II

Latest and finest of 16mm. Kodascopes. Outstanding in beauty and performance. Takes 5 interchangeable lenses and 3 interchangeable lamps (300, 500 or 750 watt). Thus with one machine you have fifteen possible lens-lamp combinations. The right size picture and right length of throw can be adjusted to suit from a small living room up to a fair-sized hall. Easy to operate, simple threading and eight-tooth film sprockets. For A.C. mains 100/110 volts with 2 in. f/1.6 lens, 500 watt pre-focus lamp and transformer for circuits between 200-250 volts. Capacity : 400 ft. of 16mm. film **£54**

24 monthly payments of 48/5



SPECTO 9.5 mm. PROJECTOR

Designed to give long and efficient service with first class performance.

To minimise wear the gears run in a sealed oil bath, the rewind is automatic and very rapid, and the lamp can be switched off whilst rewinding takes place.

The threading of the film is exceptionally easy and the machine is very cool and quiet in operation **£15 15 0**

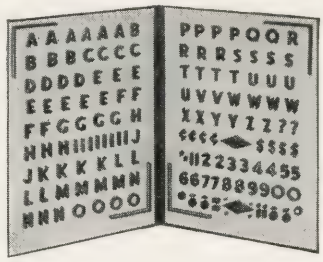
24 monthly payments of 14/2

★ NEW "UNO" TITLE WRITING STENCILS

Home-titling is made as easy as A.B.C. with this latest outfit. One of the most popular-priced sets includes two stencils of complete alphabets, 2 pens and holder. The stencils are made of stout transparent material and will last indefinitely. **10/6.** Details of other sets gladly given on request.

EASY TERMS & EXCHANGES

Up to 2 years to pay on a friendly and confidential payment plan and good exchange allowance too. We have always been known as the finest firm for allowances, we **do** give more than other dealers ; send us details of your present equipment and state what you are interested in, and we will quote a sensible figure ; the balance may be had on our usual H.P. terms.



BESBEE TITLE MAKER

A device for making any kind of movie title ; for ultra close-ups of all sorts ; for animations, etc. It is easy to work and fits your own movie camera ! The complete outfit includes Titler, Illuminator and the New Limpet Rubber Suction Letters. Titler, **£3 19 6**; Illuminator, **£1 10 6** ; Letter Set **£1 12 6** ; Cartoon Set **£1 12 6.**

BY APPOINTMENT TO H.M. THE KING

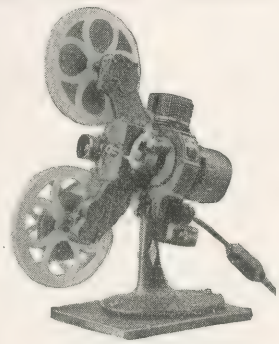
WALLACE HEATON LTD.

Telephone : Mayfair 7511 (8 lines)

127, NEW BOND STREET, LONDON, W.1

ALSO AT 47, BERKELEY STREET, W.1, 43, KENSINGTON HIGH STREET, W.8, AND 166, VICTORIA STREET, S.W.1

EVERYBODY NEEDS !



FILMO VOCATIONAL (16mm.)

For all voltages 200/250. Metered lubrication. 500 watt lamp, 2 in. f/1.6 lens. Magnilite condenser. 400 ft. film capacity, easy threading. Two-way tilt. Now absolutely gear driven. No belts to slip or wear. A reliable, hard-wearing projector built to true B. & H. tradition

£47 10 0

24 monthly payments of 42/7

TWO USEFUL NEW LINES FOR EDITING YOUR OWN FILMS

Fisher Emulsion Remover. Just like a stylo fountain pen—which (instead of ink) is fitted with water. The "nib" is a small brass emulsion scraper which, on pressure on to the film, exudes a spot of water, enough to damp the emulsion—then one sweep of the scraper peels off a 1/8th inch ribbon of emulsion ready to make a perfect join. Price **7/6**

Fisher Film Cement Pen designed on the same principle as the above, but is fitted with film cement and enables the cement to be spread only on the area required for a professional-like join. Price **7/6**

MAKE YOUR OWN RECORDS WITH THE PRESTO JUNIOR SOUND RECORDER

This new and highly-perfected home recording outfit will make life-like discs of your voice, instrumental music or an entire orchestra; needle scratch is practically inaudible, the records used are mirror-smooth cellulose coated type, as used by leading broadcast companies. They play back immediately, do not require any waxing or baking, really permanent and may be played with any radiogram as often as any standard record. Simple to use, it is supplied with a volume control meter. In the event of sound variation the operator can increase or decrease the volume by sight. There is also a tone control covering the full range of frequencies.

Complete with microphone ... ... **48 guineas**

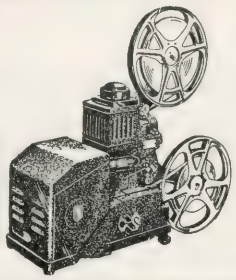
HOW WILL YOUR FILMS LOOK IN 15 YEARS' TIME ?

With the usual amount of projection the average film is badly scratched and brittle in less than half that time. We have a patent "Poliwax" process whereby your film is cleaned, polished and hardened so as to give indefinite hard wear without scratch, and, what is more, existing scratches disappear. This entire process costs only **6s. 6d.** per 400 ft. (16mm. only.)

JUST ARRIVED !

NEW DIRECT FOCUSSING FINDER FOR FILMO 141

Good news for Filmo 141 owners ! This new focussing finder, which slips into the camera in place of the film magazine, permits both precise visual focussing and accurate framing of any subject through any lens. The image is *upright* and *magnified ten times*. Parallax errors entirely eliminated. Send for details.



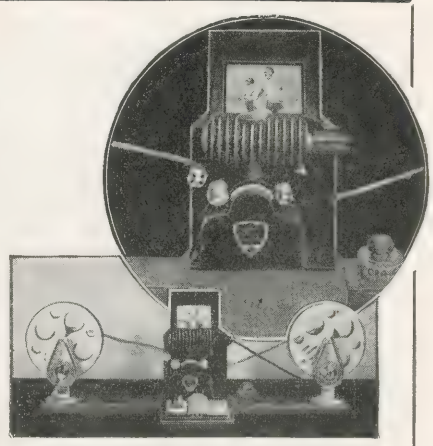
ALL THE LATEST TALKIES IN STOCK

Bell Howell, Gebescope, Victor, De Vry, etc., are all well-represented in our range. Call any time for a demonstration.

PATHESCOPE "VOX"

The pioneer of 9.5mm. home talkies. Takes 900 ft. reels, allowing 40 minutes without change of reel, 16 or 24 pictures per second. The output of the projector is 2 watts, and it can be run on any A.C. current. With 200 watt lamp. Gives fine, undistorted sound. Price **£60.**

Or on 24 monthly payments



CRAIG PROJECTO-EDITOR

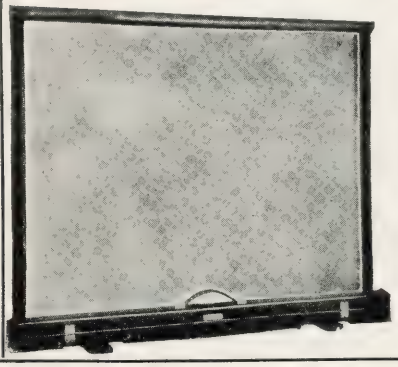
Now it is possible for you to view and edit your home movies the same way that the professional studios do ! The Craig Projecto-Editor permits the editing of actual motion pictures projected on a screen 2½ x 3¼ inches and as brilliant as seen with a regular projector.

The novel feature of the Projecto-Editor is the lack of an intermittent movement so the film may be moved with constant motion at any speed. Not having a shutter, the Projecto-Editor does not have any flicker, a picture being projected on the screen at all times. When approaching the scene to be cut, the film can be pulled back and forth by hand and the slow motion action studied until the exact frame for cutting is selected. Craig Projecto-Editor, 16mm. (sound or silent model), mounted on a folding board. For all voltages up to 250 without transformer or resistance. Complete with Craig Senior Splicer (silent or sound) and pair of Craig de luxe 400ft. rewinds

£16 16 0

Pair of Craig de luxe 1,600ft. instead of 400ft. rewinds **10/6** extra.

Craig Projecto-Editor Unit only **£11 11 0**



BRITISH MADE "RELIABLE" SCREENS

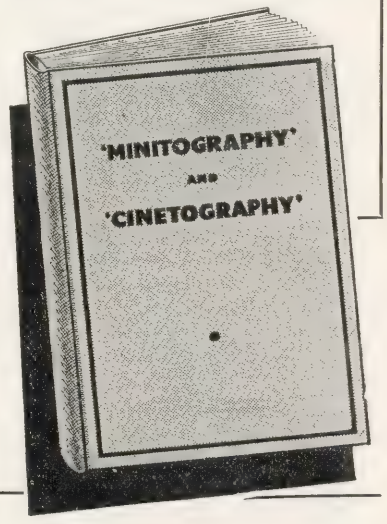
Mounted with the well-known "Reliable" beaded material which gives perfect uniformity of surface—a whiter and brighter surface—strength and flexibility—hard wear. "NEETA" BOX (self contained, compact). Sizes 36 x 27 ins. to 60 x 45 ins. from **£2 15 0**

EVERY OTHER SCREEN IN STOCK !

WHO COULD MISS SUCH A BOB'S - WORTH ?

"MINITOGRAPHY AND CINETOGRAPHY"

332 pages of all the advice you need—written by experts in a way understandable to the veriest novice. Also an inventory of almost every cinecam and accessory on the market, with full specifications, illustrations and prices. This amazing book only costs **1/-**. Send for your copy now to your usual branch of Wallace Heaton or City Sale.



CITY SALE & EXCHANGE (1929) LTD.

59/60, CHEAPSIDE, E.C.2, 90/94, FLEET ST., E.C.4, 54, LIME ST., E.C.3

ALSO AT 84, ALDERSGATE STREET, AND 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.1

DESIGNING A

Almost any titling and cartoon work can be carried out with this ingenious piece of apparatus; and although you may not care to construct it for yourself, you may well be able to incorporate many of the ideas contained in it.

By STANLEY W. BOWLER, A.R.P.S.

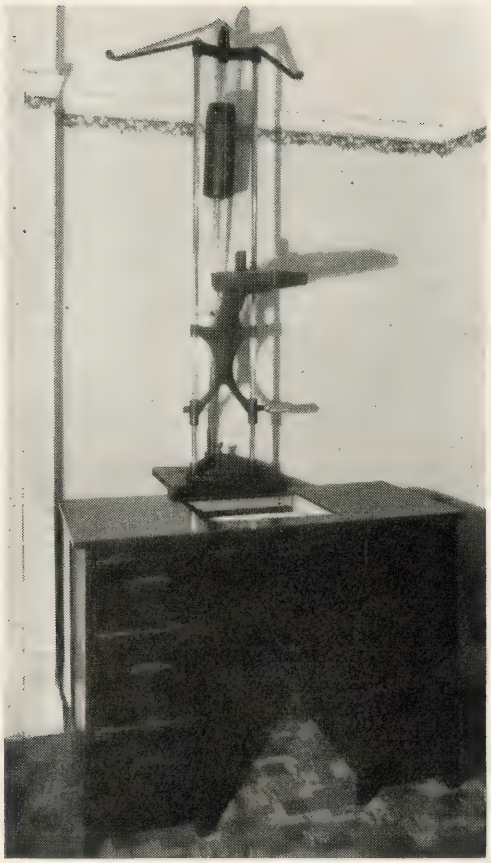


Fig. 1. The basic equipment described in this article. The enlarger column is shown in position on the desk.

MUCH has been written, and much still remains to be written, on the fascinating work to be done with stop-motion cinematography. The range of possibilities is almost without limit, from simple camera tricks, such as jumping-letter titles, to the travelling route line on a map, to moving line diagrams illustrating, perhaps, some mechanical process, and then with a larger span to the superb efforts made by Walt Disney and his contemporaries. Mention should also be made of the new ground being broken by the more advanced cartoonists with abstract patterns set in time to music. It is quite safe to say that the limits to this branch of cinematography are set only by the highest flights of imagination of the best exponents of the art.

A Word of Warning

I should, however, like to offer a word or two of warning.

One of the first conditions that must be satisfied is that of complete standardisation of exposure and photographic setting-up generally, together with a rigid relationship between the component parts of the equipment. This does not, of course, mean that the set-up need necessarily be of a permanent character, but that the various positions of the component parts must be capable of being accurately determined on all occasions. After quite a short experience of the work it will be found that there are enough variable factors with which one has to contend without introducing any more that can just as easily be reduced to fixed items.

Figure 1 illustrates the basic equipment of a new cartoon-bench recently set up, and shows the first two requirements that are necessary: a bench and a vertical column which carries the camera in fixed relation to it, although means are provided for moving the camera closer to or farther away from the surface of the bench. The bench itself is a standard type of oak knee-hole business desk. It is fixed down to the floor by means of iron angle-brackets at the four corners.

Working Area

The working area is about 3 feet 6 inches wide by about 1 foot 9 inches from back to front. Set centrally at the back of the desk is a piece of heavy 1-inch blockboard forming a platform for the foot of the column. This is 15 inches in width, and is carried on two steel brackets (12″ x 10″) spanning the gap between desk and wall and just resting on the back edge of the desk. The foot of the column is bolted down to this wooden platform.

The column is part of an Optikotechna Laborant II professional enlarger, and is about 4 feet 6 inches high overall, of triangulated construction. The bracket, on which the enlarger head is normally carried, and which serves in this instance to carry the camera and associated single-picture trip-gear mechanism, is shown in greater detail in Fig. 2. Both the bracket and the column are of very solid construction and ensure that the camera

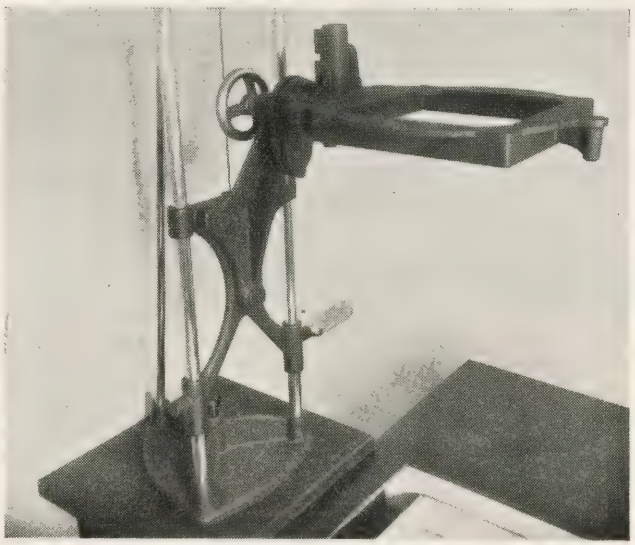


Fig. 2. The camera bracket.

CARTOON BENCH

is held in strict relationship with the desk, thus satisfying one of the conditions already laid down as being essential for successful working.

Before finally leaving the desk itself, mention should be made of what will be referred to in future as the " platen," i.e., the board on which the drawings are placed to be photographed. In the top of the desk is cut a central hole, over the area occupied by the kneehole. It is about 15 inches square. This serves two purposes. The platen on which are mounted the locating devices for the drawings and the cover-glass by which pressure is applied to them to ensure their flatness, has on its underside a projecting block exactly fitting the hole so that the platen itself always goes back into accurate register at any time.

On the other hand, by removing the central drawer of the desk, it is possible to substitute the normal platen by one carrying a flashed-opal glass sheet and to illuminate this sheet from below, so that silhouette work may be undertaken. Reference may be made here to an extremely interesting film reviewed in the last issue of *Amateur Cine World*, on pages 278, 279 and 282, in which details were given of the making of a film of this type. The interchangeable platens are made from $\frac{3}{8}$" ply-board, with a double-thickness in the centre, and measure about 1 foot 10 inches in width and the same depth as the top of the desk.

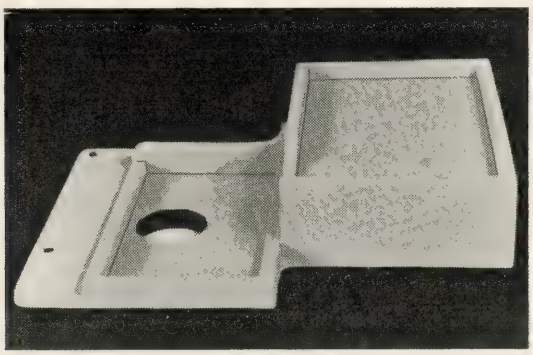


Fig. 3. Camera and motor-driven clutch tray.

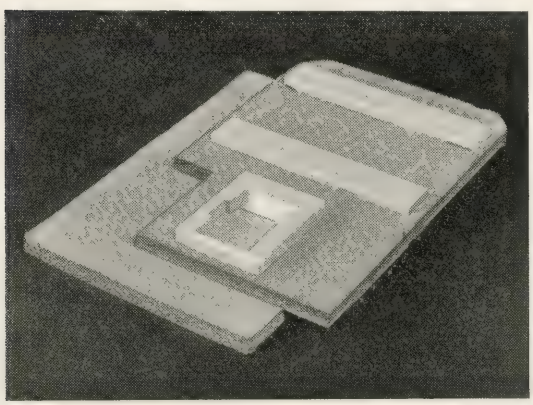


Fig. 4. Rubber mounting for motor-driven clutch gear.

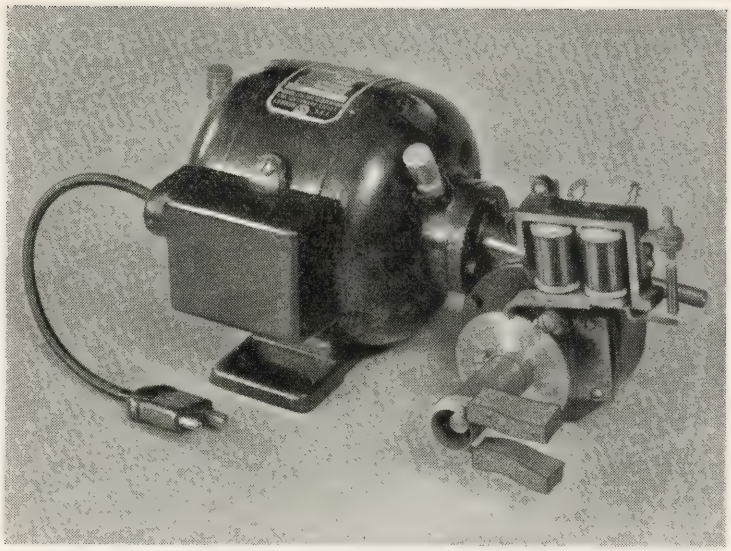


Fig. 5. Complete motor-driven clutch assembly.

The column consists of two upright steel rods, 8 inches apart, and a single steel rod at the back, set at a slight angle, on which the counterweight slides. A steel guy-wire connects the counter-weight with the projecting bracket. The bracket has a vertical travel of a little more than 3 feet. This method of camera mounting has been selected in preference to any of the other methods commonly advocated because the free space left is very much greater than if, for example, the " four-poster " type of camera-platform is adopted.

Strengthening Top of Column

In addition, it will be appreciated that the provision of vertical movement of the camera-platform is much more difficult to arrange with the " four-poster " type of construction. The top of the column is still further strengthened by being bracketed out from the wall, by two steel straps set at an angle and fixed to the wall with plugs.

Fig. 3 shows the fabricated tray on which are carried the camera and the motor-driven trip-gear assembly. This tray is made from $\frac{3}{8}$" ply-board, with glued and pinned joints. The camera, which is mounted at the left-hand-side, is held in position by means of a $\frac{1}{2}$" raised rail on the four sides and a large clearance hole is cut in the bottom of this section of the tray through which the lens goes, and which permits of easy adjustment of the focussing control. (The camera used with this equipment, it should be mentioned, is a special adaptation of a discontinued model).

The right-hand section of this tray is raised in order that the axis of the trip-gear shall correspond with the

(*Continued on page* 331)

READERS' FILMS REVIEWED

CORNISH HOLIDAY. *By F. P. Howard.*

280 ft. 16 mm.

The chief merit of this film is that it does succeed in expressing the holiday spirit. It is quite an amusing rag, but its very nature presents rather an interesting little problem. It is essentially a 'companionable' piece about people ; nothing much happens, but it is obvious that the party had a good time, and that is what the author set out to convey. A film of this kind depends on spontaneity of incident for its success. If you labour the trivial it becomes a bore ; lightly sketched in it becomes illuminating and expressive of character and situation.

There is, for instance, a sequence showing the ladies of the party chaffing a young man who has got himself up in Tyrolean costume. They fawn upon him, affect to be stricken with admiration, caress him and show in various other ways that his manly figure has quite captivated their hearts. Now doubtless there was a certain amount of stage management in this sequence. It opens with the young man walking rather self-consciously down some steps, to fall a prey to the ladies below. That, doubtless, was arranged.

But the sequence has the authentic touch because it is the sort of thing that one can believe in. The girls were not just playing a part. The badinage came naturally to them ; they were enjoying themselves and forgetful of the camera. Byplay of this kind is the very stuff of a jolly holiday. Technically, the sequence is rather poor : it is scrappily presented, but one is not unduly conscious of this, because of the subject matter.

Then we have another sequence that is technically better (though the timing is poor) which does not get over at all, although there is considerably more action in it. One of the party falls into the swimming pool in his pyjamas. We knew he was going to fall in long before it happened and when he did it did not strike us as being at all funny.

We could see in our mind's eye the conference of camera man and holiday-makers painstakingly working out all the details. We were conscious of the stage being cleared, as it were, and everything being set for the event. Then the gentleman falls in the water according to plan . . . and that's all there is to it.

Expressive of the Holiday Spirit

The first mentioned sequence has a definite place in the film because it is an expression of the holiday-spirit—one that appears to be spontaneous. The other is play-acting, and causes us to re-adjust our ideas. You can't mix up the two unless the folk who take part are really good actors who can, by their miming, suggest to us that the acted parts are unrehearsed. And since most people are not good actors it is safer to film things as they come and not to invent them.

In a film of the daily round one is not unduly conscious of technical faults—scrappy continuity, unsteady camera and so on—because, to a certain extent, these very faults (provided they are not glaring) are an indication of the authenticity of the narrative in which events cannot be shaped to suit the cameraman. But when obviously acted sequences appear one is not so tolerant of blemishes of this kind, for one expects them to be adequately presented.

The climbing scenes are well-handled, but one shot of a climber defying the laws of gravity—he climbs up what appears to be a very steep cliff with his body thrown so far back

A big close-up will often express the keynote of a subject. In this case it is not intended to show part of a violin as such but to suggest music.

Amateur films of any size, subject and gauge may be sent for review. Those that reach a reasonable standard of merit are awarded a Leader. A special animated Leader is given for films that are particularly noteworthy. From the films submitted to us for review are selected the "Ten Best Films" of the year and the best amateur cine society production, each of which is awarded a plaque.

HOW TO SEND YOUR FILMS

Please do not send us your film until we ask you to, but first advise us that you have a film you wish reviewed, stating its length and gauge. We will then reserve a date for screening it and inform you accordingly. In this way your film will be out of your possession for only about three days—two days in the post and one with us. All criticisms are personal to the producer of the picture and are sent by post. The published criticisms are written to interest the general reader. Please do not forget to enclose the cost of return postage with your film. Address : The Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

that it appears to be at an angle of about ninety degrees to the ground—rather fills us with misgiving. Obviously the camera was tilted, but the climber had forgotten to lean forward as he walked.

If you make a laborious progress on all fours on uneven ground, grasping tufts of grass as you go and now and again pausing and slipping back, you can be made to appear attempting a perilous climb by the simple expedient of tilting the camera. It is, however, first advisable to run off a few feet and have them processed before the real shooting begins so that any errors in action or camera position can be observed and corrected.

Another simple way of suggesting dangerous heights is to omit the foreground and any object that will assist one to gauge height. For instance, in the Peak District, Cornwall—any hilly parts of the country, you can get up a considerable way without any danger to yourself. If you film somebody standing on the ground, the impression of height will be obtained, but not of dangerous height. Get him to clamber up a crag that may be only a few feet high and take a medium close-up shot so that the base of the crag is not shown, and he will appear to have reached a dizzy pinnacle—and this simply because you have taken away the immediate foreground.

The maker of "Cornish Holiday" appreciates the value of tricks of this kind, but the film suffers from a confused approach.

To have had the child staring at the camera would have been bad technique. Intent on the boat, he is, or appears to be, oblivious of the camera.

GOOD TURNERS. *By Eltham Cine Society.* 350 *ft.* 16 *mm.*

"It does not aspire to be a masterpiece," write the makers of this film, "nor had we that in mind when shooting, but a good time was had by all, and it seems to be popular with other clubs. We are submitting it to you to find out why." Possibly because of its exuberance. Technically, too, it is handled well. The photography, locations and cutting are competent ; but the story does not bear much critical examination. A troop of scouts, grinning hugely the while, rescue a girl and fellow from a mysterious house because they are able to read the message the man flashes out.

One wants to know why the girl was imprisoned and why she did not want the police informed. The answer to the latter question is, of course, so that the scouts could rescue her without first telling the police. Had she been immured in some out of the way place in the heart of the country there would be some justification for their action, but surely their first duty was to inform the police. One feels it is ill-advised to suggest that scouts, in pursuit of good turns to perform, can invade people's premises with impunity.

Character Not Developed

Nobody in the film seems to take it very seriously and one is not very much interested in any of the characters since none of them is developed to any extent—there is an attempt at this in the case of the plump boy, it is true, but this seems to be the only case.

We suggest the following as a more credible sequence of events and one likely to make a more satisfactorily constructed film. Scouts in the country, possibly in camp. Village constable passes by ; he is rather scornful of the scout code and regards the boys as rather a nuisance. Good humoured badinage passes between them. The scouts find two good-natured young men on holiday in that part who are much more friendly.

News is received of an illicit still in the locality. The constable tracks it down but is surprised by the crooks (the audience does not get a direct view of them). They bind him and adopt the same procedure as in " Good Turners," but this time they have a reason for it, that the audience can appreciate—to clear out all their apparatus in time. The constable flashes out the message as does the man in the film. The scouts come to the rescue and capture the crooks, who prove to be the two friendly young men.

"Good Turners" should certainly appeal to an audience of scouts. There seems to be a little too much of the marching, particularly since it is noticeable in one case that the background does not move.

SYMPHONY OF THE SEA. *By Dr. J. F. Hackwood.* 350 *ft.*, 16 *mm.*, *Agfacolor.*

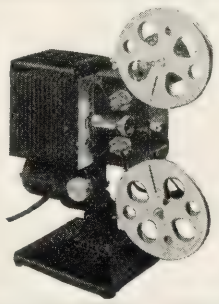
It is not often that one sees in films of Cornwall as many interesting shots of Cornish monuments and relics as in this film. They help very considerably to express the spirit of the place, to reveal its essential nature. But although it has this merit, "Symphony of the Sea" has the disadvantage of inadequate continuity. It is too scrappy. Most of the shots are interesting in themselves and quite well seen, but too often one shot is made to do the work of several or has no real relationship to adjacent shots.

Coherence is perhaps best maintained by trying to visualise a scene or piece of action as a *sequence* or collection of shots. Put in another way, the film should be 'paragraphed', not left as a collection of sentences.

(Continued on next page)

EVERYTHING FOR THE A.R.P. HOME CINEMA

The closing of the Cinemas gave a great impetus to Home Movies. Amateurs' own and library films are giving more enjoyment than ever ! All Substandard Cine Equipment is in stock at the 4 Westminsters—new apparatus and second-hand guaranteed cameras and projectors. Call and inspect the huge stocks at your nearest Westminster.



The KODASCOPE 8 De Luxe

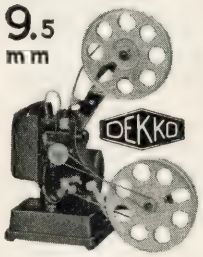
was introduced late last season and quickly gained popularity. All metal. F/2 projection lens and a brilliant optical system, including 200 watt coiled coil pre-focus lamp, gives exceptionally bright pictures. Power rewind. Self-lubricating mechanism. 200 feet 8mm. film. **£20 0 0**

Also Kodascope Eight 50R. Complete £13 13 0

The DEKKO 9.5mm.

motor driven projector is a joy to use. 9.5mm. is back again in the prize lists—perhaps because it gives maximum definition with minimum projection magnification, the picture area being comparable with that of 16mm. This British-made projector combines sprocket mechanism ; 300ft. capacity; fast power rewind ; variable speed motor for D.C. or A.C. mains ; fan-cooled motor and resistance unit ; spiral gears, bronze bearings ; brilliant flickerless projection.

7½ GUINEAS Hand operated model 4 guineas



THE 4 WESTMINSTERS

still have the FINEST SELECTION and most comprehensive range of

CINE APPARATUS

PRICES AS USUAL!

Materials may be scarce and prices rise. Buy now for future needs.

Our fully-equipped

MAIL ORDER DEPARTMENT

is still functioning but has been removed to 81 STRAND, W.C.2. We recall during the last war, not only a stimulus in amateur photography, but a national desire to make the best of things cheerfully. Hence you will find the same willing and smiling service at all our Westminsters.

BUSINESS AS USUAL

will be the Westminster slogan.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE Ltd.

★ ★ ★ The 4 WESTMINSTERS

111 OXFORD ST., W.1 GER. 1432

24 CHARING CROSS RD., W.C.2 TEM. 7165

119 VICTORIA ST., S.W.1 VIC. 0669

81 STRAND, W.C.2 TEM. 9773/4

Constructing the Holiday Film

(*Continued from previous page*)

Thus, if you are going to show someone bathing, it is inadvisable to spring the spot on the audience without preparation, sandwiching it in between others that have no affinity with it. One shot alone, coming in a context where it is not expected, will produce a jump in the action, but several shots, properly built up, will not have this effect.

So one would take—as an example, shots of lady going down to the water's edge—waves breaking, lady disporting in the water (two or three shots from different angles), son looking on or coming out to join her . . . In short, a reasonably complete but not *too* full account, instead of one or two isolated shots.

We do not much care for the blank frames before the sub-titles. It would be better to take them out. In the case where a length of blank film precedes the shot of the lady and boy walking away from the camera, the effect of a fade could have been produced by starting the camera when they were right in front of it, so that at the opening of the shot the screen is quite dark, getting lighter and giving place to the image as they walk away. Strictly speaking, however, this has more the effect of a wipe than of a fade.

End of Reel Markings

The beginning of the close-up of the author should be cut ; the over-all red hue is disconcerting. End of reel markings should also come out. In point of fact, too, he should harden his heart and take out those shots in which there is noticeable inconsistency of exposure. This would only be necessary in two or three instances.

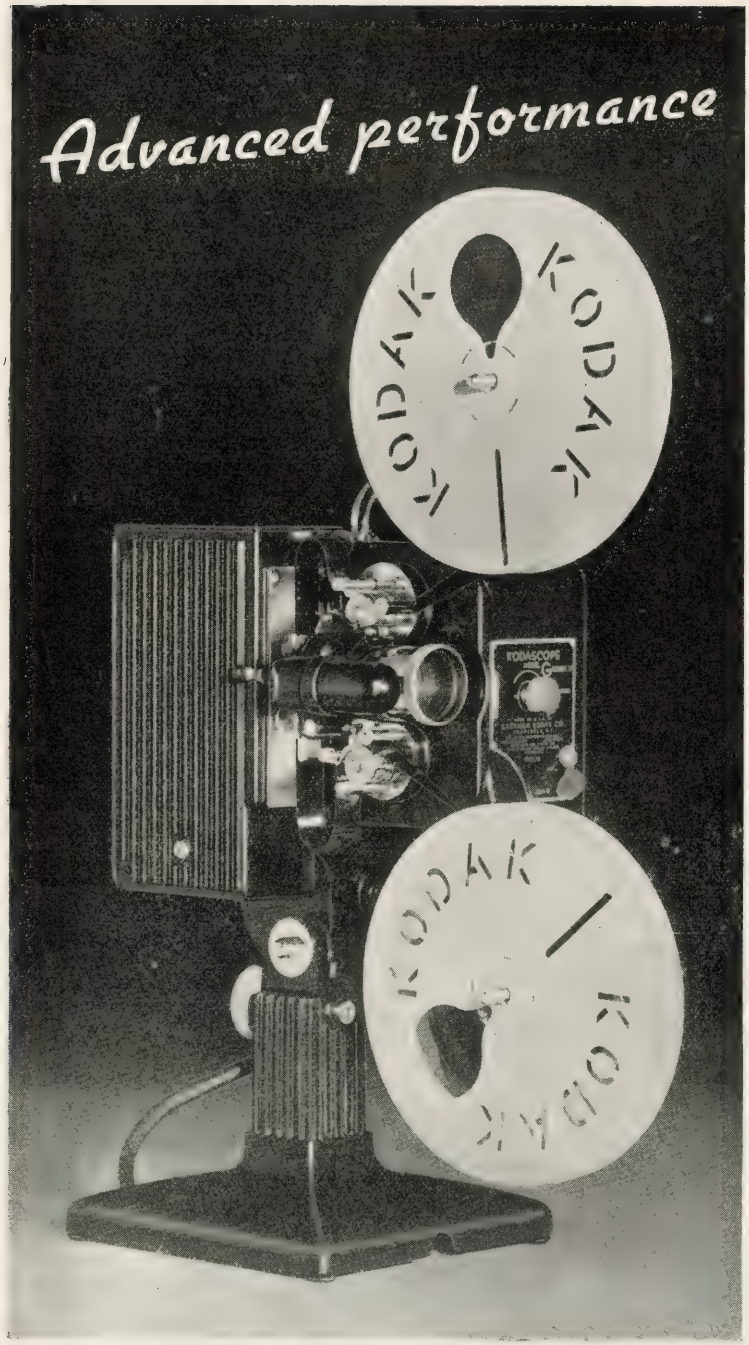
Early in the film are shots in quick succession of three place names. The point of such shots is to locate a place ; but which of the three is featured ? Lack of adequate planning is probably the reason for most of the defects, but the film itself is evidence that, were the author to pay rather more attention to construction, he should produce a very successful picture. Certainly "Symphony of the Sea" is an agreeable production and holds the attention.

A HOLIDAY IN SCOTLAND. *By A. H. Haggas. 9.5 mm. 300 ft.*

Interesting material, but the presentation is not very effective, due chiefly to faulty continuity. After the "Awarded second prize" card has been withdrawn, the drawing which it covered is held on too long. There does not seem, indeed, to be any reason for the withdrawal. The sub-title relating to the "famous blacksmith's shop" is unnecessary, because the following shots show it clearly enough.

It is good to have close shots, as in the Zoo sequence in this film, but the sequence is too long and is in the nature of an interpolation. It must be remembered that the film is about Scotland, but there is nothing to distinguish these shots from shots taken at any Zoo. The only justification for their inclusion would have been to have shown the

(*Continued on page 328*)



Advanced performance – Extreme versatility

characterize Kodak's latest and finest 16 mm. projector

Everything you expect of a first-class projector :— smooth, unflickering projection and quiet running, simple threading and convenient easy-to-use controls, long trouble-free life—the new 'Kodascope' Model G Series II gives you these—

PLUS — projection that is "tailor-made" to suit an extremely wide range of projection conditions. A small picture at a short throw—a large picture at a long throw—a medium-size picture at an intermediate distance—the 'Kodascope' G can take them all in its stride. This is achieved by the provision of 5 interchangeable lenses, 3 interchangeable lamps : 15 possible lens-lamp combinations, giving nicely adjusted screen luminosity for audiences large or small.

If you want a first-class, highly versatile 16 mm. projector for use at home or in a school or society, make a point of putting the Model G through its paces at your Ciné-Kodak Dealer's, or write for descriptive leaflet to Mr. A. C. Taylor, Department 57, Kodak House, Kingsway, London, W.C.2.

'KODASCOPE' MODEL G SERIES II

NOTE THESE FEATURES ● Interchangeable lenses : 1″ *f*2.5, 2″ *f*2.5, 2″ *f*1.6 (supplied unless otherwise specified), 3″ *f*2, 4″ *f*2.5 ● Interchangeable lamps : 300-watt, 500-watt (supplied unless otherwise specified), 750-watt ● Four-way switch and speed control combined in one panel (not on D.C. model) ● Hooded threading lamp for light when and where needed ● Still-picture and reverse actions.

PRICE: 'Kodascope' Model G Series II, 100-110 volts model (for A.C. only), with 2″ *f*1.6 lens, 500-watt pre-focus cap lamp and transformer for circuits between 200-250 volts : **£54.** Model G-A Series II (for D.C.) also available.

Readers' Films Reviewed

(*Continued from page* 326)

location of the Zoo, and then to have followed with a few close shots.

The same criticism applies to the shots of the young lady playing with the child in the garden. Doubtless they have a very definite personal interest, but one is uncertain as to just what reference they have to the film. Presumably the garden is somewhere in Scotland. Maybe it is owned by the author's hosts ? The relationship of the shots to the Scottish holiday is, of course, quite clear to him, but it is not to an audience who have not been on the trip.

Each sequence must have some relation to the theme. A sub-title would help to connect it up reasonably well, but more explanatory shots were needed. What is the Colwell gathering ? The shots do not make this clear.

It seems that he did not clearly decide in his mind just what lines the film was to take, but filmed rather haphazardly, much as one would use a still camera. One needs always to keep the theme in mind if cohesion is to be obtained. In films such as this it will rarely be possible to film from a script, of course, but by cultivating a ' visual memory ', much can be achieved. Even so, one should always keep a note book in which to jot down brief particulars about the film. It will be found easy enough to fill it once a start has been made.

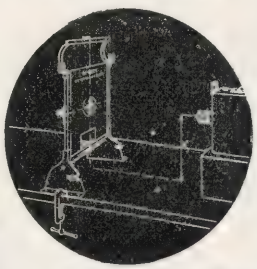
SANDFORD HARVEST HOME, 1938. *By D. G. Hedges.* 250 *ft.* 9.5 *mm.*

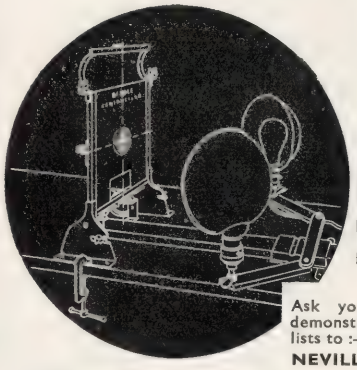
A painstaking record which is doubtless of very considerable interest to the people portrayed in it, but which has not a great deal to offer a general audience. There are too many posed groups and panning on them. This kind of treatment is satisfactory for still work but is alien to the principles of cinema. When people are " shot " without preparation the result is much more effective, as is shown by the close shots that appear later.

The film suffers through lack of detail shots. The tug-of-war sequence is very much under-exposed and should come out. There is, after all, little point in including it if one cannot see clearly what is happening. The shots that follow it are also under-exposed. So are the beginnings of some of the shots ; this may be intended as a fade-in but does not have this effect. The under-exposed portion should be cut out. The film presents quite an attractive picture and had more attention been paid to detail, would have been considerably improved. The last shots (just before " The End ") of a few lights in a blank frame should come out, for they are meaningless.

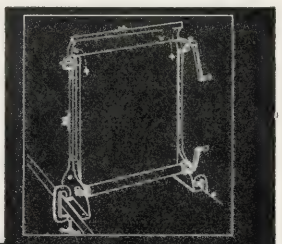
In another film submitted by the author there are some revolving shots of a man playing the violin, the camera turning almost a complete circle so that at times he appears to be standing on his head. At first we did not understand the reason for it—it appeared a somewhat senseless stunt. And then we reflected that possibly the author intended to convey literally the fact that music makes the world go round. It is to be doubted in any case, whether there can be much point in this ; but if it is desired to retain the shots, a sub-title to introduce them is certainly needed. Certainly one must not tell the audience too much—one should leave them to draw their own conclusions, but the material must be so clearly presented that they have no difficulty in doing so.

STANDARDISE ON BESBEE FOR TITLING





Start with a Besbee Titler for **£4 12 0**. It's America's best and bristles with ingenious features.
Then add the Pro-Trik Frame and there is no professional effect you cannot produce.
If you standardise on Besbee you are sure of a steady flow of all the latest titling ideas and accessories which can be added to your basic Besbee Titler.

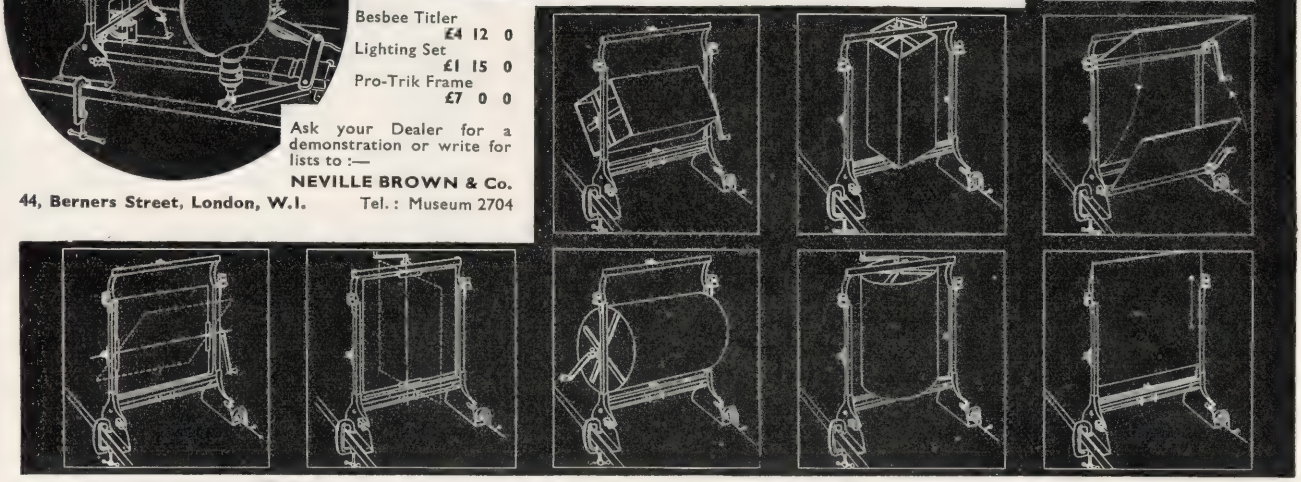


Besbee Titler **£4 12 0**
Lighting Set **£1 15 0**
Pro-Trik Frame **£7 0 0**

Ask your Dealer for a demonstration or write for lists to :—

NEVILLE BROWN & Co.

44, Berners Street, London, W.1. Tel. : Museum 2704



This Titling Business

(*Continued from page* 312)

difficult to equal ; it has a certain quality which unconsciously associates it in the mind with " period " settings. It has been used in comparable form to that shown in numberless professional productions, many of which can, with advantage, be studied for the beautiful variations in outline and finish which the skilled writer can introduce.

Of those chosen, it is rather unfortunate that this first one is most difficult in execution, and the amateur is not advised to depart from the letter outlines given, but any trouble taken to ensure its accurate reproduction will be more than repaid in its character and great clarity. The letter form is severe and bears of no ill treatment. It cannot satisfactorily be "condensed" or " extended," that is, squeezed into less, or stretched out to occupy more, than its proper width, and spacing must be very accurate and preferably rather close. Nevertheless, the style shown can be drawn entirely with rule and compass as the four examples of D, B, S and C make clear.

To those who essay to draw it—as distinct from tracing it—it is interesting to note that the letters, with certain exceptions, exactly fit into perfect squares. B, C, E, J, L, T, however, occupy only five-sixths of the full width of the square, S and F need but two-thirds, while M and N take one and one-sixth squares and W one and a half squares ; these proportions can be verified by measuring the sizes as drawn.

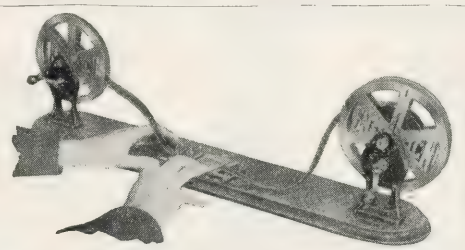
The thicker strokes are of a width equal to one-eighth of the side of the square and the thin strokes, one-twenty-fourth, so that if the square is divided into eight spaces along both sides, setting out will be very much simplified. The unit of proportion, i.e., one-eighth of the square, for the size drawn is 1/16".

One most important point to be remembered in executing printing of any description is that all letters meeting the top or bottom, or both, bounding lines of the type in a curve, e.g., O, S, J, U, etc., should be a little larger than the square letters, that is, they should project slightly over the guide lines. It is only by resorting to such illusions as this that the finished letters can be made to *look* correct and the harmonious appearance of the whole assured ; two points which, after all, represent the entire desideratum of good writing.

Two more alphabets will be published in next month's issue, while further points to facilitate setting out and spacing will be given in a later article. Certain of the later alphabets in this series are being taken from " Pen Lettering " and the author is indebted to the publishers, The Blandford Press, for permission to use them.

INTER-CLUB FILM PLANNED

The Federation of Cinematograph Societies announces an inter-club film. Plans are being made by A. J. Bromley (London A.F.C.) and Ben Carleton (Ace Movies). It is hoped to interest other London societies in the idea. If other clubs will co-operate, sets will be built at various studios to speed up shooting and avoid the delay necessarily incurred by dismantling one set to make room for another. Costs will be shared as evenly as possible, but no details have yet been settled.



THREE FILM SIZES— ONE EDITOR !

For the enthusiast who uses more than one film size, and desires also life-long efficiency, here is the ideal film Editor. Takes 16 mm. and 9·5 mm. sound and silent films, and 8 mm. film. Mounted on an oak base 32 in. by 6 in. with curved ends to prevent the film catching on the corners. Geared 3 to 1 on a common spindle into which may be fitted any of the three interchangeable spindles required for different sizes of film.

Ensign **UNIVERSAL EDITOR**

Complete with spindles for one size of film **60/-**

MADE IN ENGLAND

ENSIGN Limited, HIGH HOLBORN, LONDON, W.C.

★ **TITLING**

PRINTED, HANDLETTERED, WIDE SELECTION *of* BORDERS, MOTTLED *and* PHOTO BACKGROUNDS
TINTING, 16mm. COLOUR TITLES, STOCK TITLES *from* 6d. EACH, FULL PROFESSIONAL EFFECTS *in* 8mm. 9.5mm. *&* 16mm.

★ **INTEREST FILMS**

AND COMEDIES, WIDE VARIETY of POPULAR SUBJECTS, TITLED and MOUNTED on 30 ft. ALUMINIUM PROJECTOR REEL. PRICE **3/-** *each*

★ **INDOOR WORK**

USE OUR SPECIAL FINE GRAIN **PAN REVERSAL FILM** (*Speed 1000 H & D*) FULL MONOCHROMIC RENDERING OF COLOURS–REMARKABLE WIDE LATITUDE. PRICE (*inc. processing*)

5/- (*H Chargers cannot be supplied*)

ALL OUR SERVICES OBTAINABLE THROUGH YOUR LOCAL DEALER ★

STEDMAN'S

Cinematograph Laboratory Ltd.

30, DEWSBURY ROAD, LEEDS, 11

PICTORIAL BACKGROUND PROCESSES

(Continued from page 319)

extraneous light which might tend to fog the picture. I cut a small hole in the centre of a large sheet of black paper so that when the projection lens is pushed through the hole, stray light from the machine is kept under cover of the paper.

Holding a piece of card in front of the lens, the projector light is switched on and the exposure made by rapidly removing the card from in front of the lens and then returning it there. Exposure will vary greatly with different projectors but usually it is momentary—about one second sufficing. In order to flatten the contrast as much as possible the bromide paper should be of soft or normal grade, but on no account should it be harder than that.

Development of the print must be carried out carefully. It has been recommended that the print should be withdrawn as soon as the detail has appeared, but it is extremely difficult to judge tones by darkroom light and owing to this and other factors it is almost impossible to obtain two identical prints from the same frame. It is better to develop in a weak developer for a longer period of time. I use an ordinary M.Q. developer at one-half normal strength, developing for 1½ to 2 minutes and can obtain identical duplicate prints if necessary.

5. *Moving Backgrounds by Double Printing*

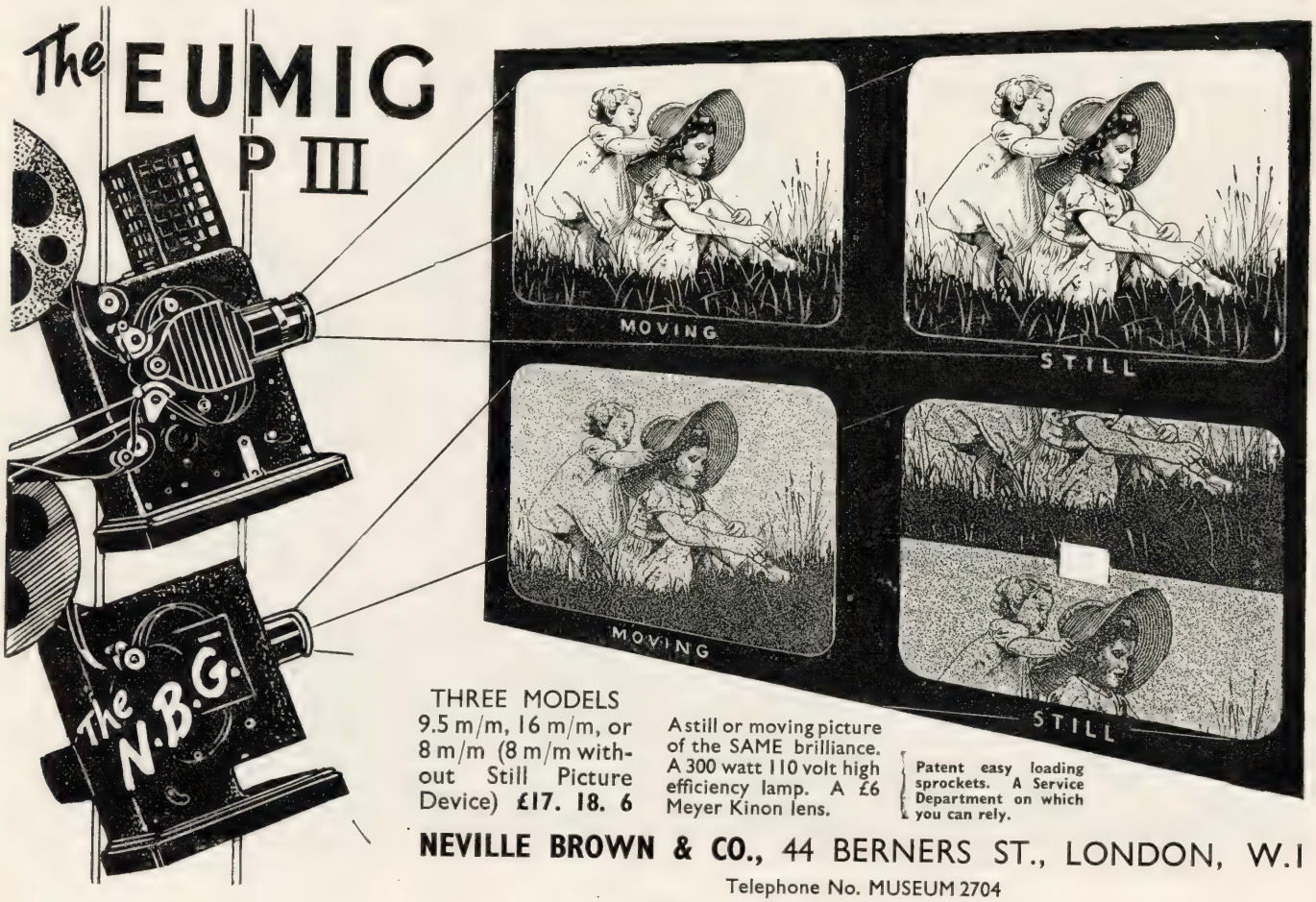
This process is carried out by the film printers and requires that the amateur should use negative film. The background is shot on negative stock and a white lettered title on a dead black background is shot on positive stock so as to produce a dead black lettered negative on a clear base. The two negatives thus obtained are printed together on to positive film.

6. *Moving Backgrounds on Reversal Film*

To obtain the same effect with reversal film involves rewinding the film in total darkness and then reshooting. Either the background or the title may be shot first—it makes no difference. In any event it will be found easiest to make the shot at the start of a roll of film. When enough film for the purpose has been shot on the background (assuming that to be shot first) the number of feet shot should be noted and then the camera unloaded in the darkroom and rewound. The title is white lettered on a dead black background and the same length of film is now reshot on the title.

7. *Moving Backgrounds Through Glass*

The principle is that described in method 3. Normally, of course, the glass will be vertical and the only limitation is that of depth of field. A species of moving background title is also possible by the aid of the large block letters. Normally these are placed on the ground and then shot from a suitable angle but in some cases a true moving background effect can be obtained where



THREE MODELS
9.5 m/m, 16 m/m, or 8 m/m (8 m/m without Still Picture Device) £17. 18. 6

A still or moving picture of the SAME brilliance. A 300 watt 110 volt high efficiency lamp. A £6 Meyer Kinon lens.

Patent easy loading sprockets. A Service Department on which you can rely.

NEVILLE BROWN & CO., 44 BERNERS ST., LONDON, W.1

Telephone No. MUSEUM 2704

the letters can be stood in the field of view of a scene, as, for example, on the rail of a ship with a scene behind. Here again the major question is one of depth of field of the lens.

Lighting depends upon the titler in use and various other factors, all of which have been dealt with previously in these pages. Fuller details can be found in "Cine Titling Simplified," published by this magazine.

We Show You How It's Done

(Continued from page 317)

L

M

where the sun is (generally speaking); and in the particular case of strip L it was arranged that this part of the sky was immediately behind the camera.

For strip M, which occurred at a later point in the script, a soft effect was desired. This was secured by moving to a glade surrounded by trees, and so arranging the subject that, while a dark background was shown, the major part of the light from the sky came *towards* the camera. The subject is thus slightly back-lit, as is seen by the light fringe on the shoulders and hair.

The trees behind the camera stop about half the light that would otherwise reach the front of the subject, hence the face is much less strongly exposed. Finally, the focus is set at 4 ft., whereas the camera distance was 5 ft., so a very slight effect of soft-focus prevails.

Designing a Cartoon Bench

(Continued from page 323)

axis of the camera-crank which exposes one frame per revolution. As a matter of interest, in this particular case the raised section is about 3 inches higher than the camera section. This raised section has a recess in the top into which are fitted two layers of sponge rubber, which are shown in Fig. 4.

It will be appreciated that as the motor-driven trip-gear assembly is mounted on the camera-platform, precautions must be taken to avoid transmitted vibration from the motor to the camera, otherwise it would be impossible to be sure of first-class definition. Two layers of sponge-rubber, each $\frac{3}{8}$" thick, have been found satisfactory in practice. The top layer has glued to it wooden 'chocks' which serve to locate the motor accurately in position.

Fig. 5 shows the complete single-picture mechanism. It consists of a single-phase alternating current motor, specially wound for constancy of speed, running at 960 revolutions per minute (variation in speed probably not greater than, say, 3%) on which is mounted an integral reduction-gear unit, giving a final cross-shaft speed of 60 revolutions per minute. On this cross-shaft (extension is about 3") is mounted a single-dry-plate clutch, which is magnetically released so that the drive transmitted to the camera-crank by means of the rubber-lined jaws of the driving-crank can be limited to one revolution only.

The motor was constructed by the Batwin Company and is rated at 1/16th b.h.p. It has been found that small fractional horse-power motors, particularly those of the "universal" A.C./D.C. commutator type, are not suitable for this work as the high-speed at which they normally run is prone to introduce excessive vibration, and in addition their constancy of speed is generally not to be relied upon to any extent.

Next month it is proposed to deal in greater detail with the method of construction of the whole of this dry-plate clutch mechanism and the magnetic release, and also with the design of the lighting equipment and its construction. This in turn will be followed by a full description of the platens and the accessories mounted upon them. *(To be Concluded next month)*

What the Public Wants

AN interesting comment on public taste in films—and one which the amateur, considering stories for filming, might well bear in mind—was recently made by Mr. Oliver Bell, Director of the British Film Institute, at a meeting of the British Association. Taste, he said, varied widely from region to region. For instance, workers in industrial districts demanded strong meat—leading hard lives they wanted real action pictures. On the other hand, cathedral towns and respectable suburbs were strong supporters of British films and dialogue films.

The reason for the former was that fewer British films had original plots as compared with American pictures and many of them were based on well known books or successful plays. The reason for the latter was possibly that the audiences in such districts, being slightly better educated, appreciated wisecracks and verbal agilities more easily.

Yet again, Sunday audiences differed widely from the family week-day ones and were much tougher. "Sunday cinemas," he added, "have to cater literally for the man-in-the-street, the father who has just spent a whole day in his wife and family's company and the people who are escaping from a day's holiday in their two-roomed or one-roomed home. Unless they have virility on the screen they will not hesitate to show their displeasure."

Best selling themes for films are well worked out stories of unrequited love, love for children, self-sacrifice, mother love and love in adversity. As a member of the film trade put it, "Make your audience cry and you go across well! While the public go to the cinema to be amused, they are ready to absorb any amount of information if it is given them in a palatable form, such as, for example, an amusing commentary." In other words, if you are going to try consciously to use the cinema as an educative medium for all and sundry, you will have to proceed slowly.

What's NEW in Apparatus

PAILLARD-BOLEX SOUND-ON-FILM PROJECTOR

Name. Paillard-Bolex Sound-on-Film Projector.

Makers or Agents. Messrs. Cinex, Ltd., Lion House, Red Lion Street, Holborn, London, W.C.1.

Size of Film. The makers' description, 'Five Projectors in One,' is due to the fact that this one remarkable machine will show both 9.5mm. and 16mm. (S.M.P.E. and DIN) sound films, and also 8mm., 9.5mm. and 16mm. silent films, all at appropriate speeds.

Construction. The construction of this outfit is up to the highest engineering standards. The heavy die-cast projector body is on familiar Paillard-Bolex projector lines, a large additional panel in front, which lies parallel with the axis of the projection lens, carrying the sound-head equipment. The whole is finished in serviceable grey enamel. The take-up arm forms part of the front panel, the feed arm being supported at the top of the machine.

The amplifier unit, which forms a base for the projector and sound head when in use, also includes the light sensitive cell, light from the scanning point on the projector mechanism being led down a square tube to the cell.

All "Amateur Cine World" reports are based on thorough, practical test.

The two have been designed to work as one unit and the ventilation system of the projector is so designed that air flow is also caused in the amplifier unit when the two are in juxtaposition. Incidentally, for this reason, it is undesirable to use the amplifier apart from the projector for any long period of time.

Packing and Transport. The loud speaker unit is quite separate in use, but for transport the speaker, amplifier and speaker cable are placed in one case. This measures 17¾" x 12" x 22" and weighs about 66 lbs. The projector with its transformer is carried in a separate case, which measures 22½" x 8¾" x 16½" and weighs about 72½ lbs. No excessive claims are made as to portability, as efficiency has been regarded by the makers as being of paramount importance.

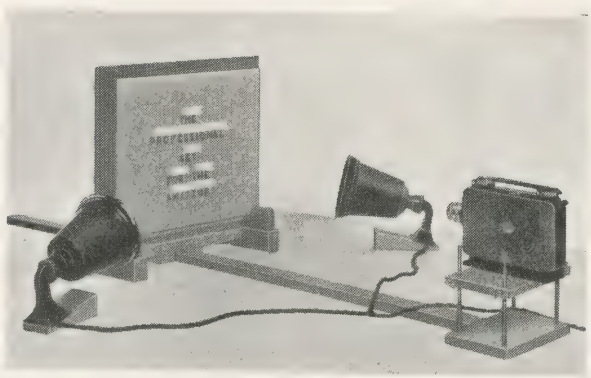
Film Transit Mechanism. The spool arms will accommodate 800 ft. of 9.5mm. or 16mm. film, or 400 ft. of 8mm. film. The upper arm folds for transit, the lower one forms part of the sound-head chassis.

The picture transit mechanism is normal in character, there being feed and take-up sprockets above and below the film gate, and a film gate of standard Bolex design. The feed arms, sprockets and gate are, however, equipped for very rapid change over from one film size to either of the other two, and 8mm., 9.5mm. and 16mm. spindles, sprockets and gate shoes are provided for the purpose. The multiple claw mechanism automatically adjusts itself to the needs of the moment.

The whole of the sound-head film transit and scanning mechanism is on a flexibly mounted chassis, something on the lines of the cushion mountings of modern car engines. This avoids pick-up of noises due to vibration. There is an arrangement on the sound-head mechanism which controls the correct size of the loop. This ensures correct synchronism.

Motor and Electro-magnetic Control. The apparatus is driven by a fractional horse-power universal motor, working at 110 volts A.C., and which can be operated at speeds from 12 to 24 frames per second. Of particular interest is the electro-magnetic pre-selector motor speed control, which is claimed to be unique in sub-standard apparatus. A magnetic make-and-break device compensates for load so that once the control has been set for a given speed, the apparatus springs directly into that speed at the moment of starting, without any drag, and holds that speed unchanged. It will

TITLING WITHOUT TEARS . . .



AT LAST. A Titler which is easy to use. **VACUSIGN** letters take the drudgery out of titling because you can write the titles so easily, yet each title is accurately arranged by the special composing chart, with not a letter out of place, and they photograph really well.

The **VACUSIGN** titler was made at the request of Cine users for the sake of the letters themselves. This is probably the best recommendation a titler can have. Another feature is the unlimited scope for background and shadow effects.

The outfit contains 150 ½ in. opal block letters and numerals, 4 coloured backgrounds, plate glass and composing chart. An adjustable frame to give the correct positions of the camera and title, and lighting equipment complete the titler.

Titling outfit **£4 4 0** Frame and lighting equipment **£3 3 0**

Ask your dealer to show you the VACUSIGN titler, or write to Vacusigns Limited, 230, High Holborn, London, W.C.1, for illustrated descriptive leaflets.

The Best Titles with the Least Trouble

MAKE SURE OF YOUR COPY OF 'AMATEUR CINE WORLD'

by filling in this form and handing it to your newsagent

During the last war, paper was rationed. It is quite likely that it will be rationed again shortly. If you have your order registered for *A. C. W.* now, you will have no difficulty in obtaining the magazine when the rationing order for paper comes into force.

To .....

.....

Please obtain for me a copy of 'AMATEUR CINE WORLD' every month.

Name.....

Address .....

.....

.....

spring instantly into reverse at full speed when required. The only thing which can alter the required speed is variation to any extent in the mains supply, and to enable this to be observed stroboscopic discs are supplied for 50 cycle and 60 cycle supplies, and means of adjustment are provided in the apparatus.

To our knowledge this is the first time that really precision speed control has been embodied in a sub-standard sound-on-film apparatus, and it is an important advance in technique.

Voltage Range. Current supply can be taken from A.C. mains of all voltages from 110 to 260, the Paillard variable transformer being used for the higher voltages. The input ranges are 145-160, 200-220, 220-240, 240-260 volts and the output of the order of 120 volts, which is broken down to 110 volts by internal resistances, and allows for voltage drop in the supply.

Optics, Lighting and Ventilation. A 750 watt 6¾ amperes lamp is usually fitted, but a 500 watt lamp can be obtained for home use. The reflector-condenser-projection lens system is on normal lines, but designed with great precision. A 50mm. projection lens is supplied as standard.

Both two-bladed and three-bladed shutters are provided, the former being used for projecting sound at 24 f.p.s., and the latter for silent film at 16 f.p.s. Change of shutter and alternative use of 750 watt and 500 watt lamps offer a great range of light efficiency on the screen, so that the same apparatus can be used with equal ease for home projection and for work in small halls. The makers claim a greater light output for this machine than for any other sub-standard machine with incandescent projection lamp type of illuminant. While we have not taken exact foot-candle readings, direct comparison tests substantiate this claim.

The supply to the lamp is indicated by an internally illuminated ammeter, so that its intensity can be controlled. For colour films it can be slightly over-run to obtain very white light.

A powerful cooling fan sucks air into the base of the machine, projects it strongly up through the lamp-house and sprays it over the film gate. The double-skin of the lamp-house not only concentrates the cooling draught, but also acts as an efficient light trap to stop unwanted spill light from the lamp-house. As mentioned above, the cooling system also cools the amplifier.

Sound Details. The light from the exciter lamp, passing through the film in the gate, and after passing the scanning point, is deflected through 90 degrees in a downward direction, and finally reaches the sensitive cell, which is contained within the amplifier unit which forms the base for the whole outfit.

The amplifier unit contains the photo-electric cell, and a five-valve amplifying network which has a rated output of 5 watts. A pilot light is incorporated on the upper face of the unit and shines upwards to the sound portion of the film transit mechanism.

On the right face of the amplifier casting is a control panel, on which are three revolving knobs. These are volume control for sound-on-film, tone selector and volume control for microphone. The tone selector is not often found on sub-standard sound-film projectors. It enables any part of the frequency scale to be boosted. The same panel also bears a fuse, and microphone and gramophone pick-up sockets.

(*Continued on next page*)

YOUR DEALER RECOMMENDS AND SELLS DEKKO PROJECTORS

9.5mm

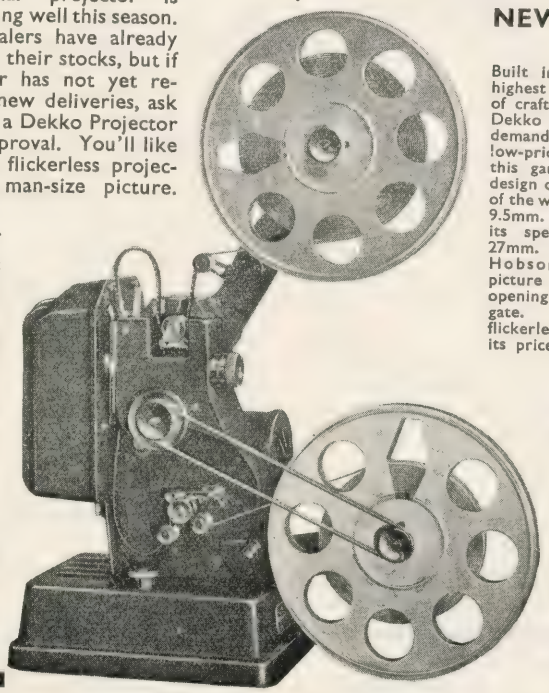
This popular projector is already selling well this season. Leading dealers have already replenished their stocks, but if your dealer has not yet received his new deliveries, ask him to get a Dekko Projector for your approval. You'll like its brilliant flickerless projection of a man-size picture.

Sprocket mechanism, 300 ft. capacity, fast power rewind, variable speed motor for A.C. or D.C. mains, fan cooled motor and resistance unit, spiral gears, bronze bearings.

7½ GUINEAS

Hand operated model, 4 gns.

BRITISH MADE



THE NEW 8mm

Built in London to the highest British standards of craftsmanship, the new Dekko 8mm. meets the demand for an efficient low-priced projector for this gauge. Its scientific design closely follows that of the world-famous Dekko 9.5mm. Projector, and its specification includes 27mm. lens of Taylor-Hobson components, picture centraliser, side-opening easily removable gate. A sweet running flickerless projector and its price is only

8 GUINEAS

NO IMPORT DUTY

ASK FOR A CONVINCING DEMONSTRATION

Ask you dealer to show you either of these Dekko Projectors in actual operation. Take your own film—compare the steady brilliant pictures.

Dekko Cameras Ltd., Dekko House, Telford Way, London, W.3

BIND YOUR COPIES AS YOU RECEIVE THEM

ATTRACTIVE binding cases are available for AMATEUR CINE WORLD. They are handsomely produced: bound quarterful, the spine in black, with the lettering gold-blocked and the sides in red. The sides by the way, are an eighth of an inch thick—certainly very substantial and durable. On the inside of the spine are cords to take twelve copies of the magazine and keep them securely in place.

The case has a spring back so that no matter at what page the volume is opened, it opens out flat. You do not have to push back the page to read the type adjacent to the inner margins.

PRICE - - - - **3/6**

(POSTAGE 6d.)

Note: Postage on the binding case is 6d. for Great Britain and Ireland. Abroad it is 2/6, the post paid price thus being 6/-.

Obtainable from the publishers :—

A. C. BURT, 300/4, Gray's Inn Road, London, W.C.1.

Test Reports of

The outstanding feature about this apparatus is its ability to take input from the sound film, the microphone and the speaker all at one time if this should be desired, and to mix all the sounds as required. This gives complete flexibility of control to an extent which, to our knowledge, is not available on any other sub-standard apparatus.

The moving coil speaker presents no unusual features but is matched to the amplifier network. It is normally supplied with 50 feet of cable, but a further 50 feet can be linked in as required. Two small speakers may be used in parallel if desired.

The sound system provides adequate output for small hall work with a precision of quality which is actually beyond the standards of recording which are yet obtainable on sub-standard film.

Accessory Apparatus. The special piezo crystal tube microphone designed for use with this projector is mounted on a table stand, fitted with 3 feet of special shielded cable and a jack to fit the socket in the amplifier unit. It is necessary to speak quite close to it, which has the advantage of avoiding the pick-up of projector noises or other extraneous sounds.

Special 20mm. and 25mm. lenses in eccentric mounts for the projection of 8mm. films are obtainable. The projector itself contains a twin housing on which are carried two condensers. One of these is used for 16mm. and 9.5mm. projection. For 8mm. the housing is inverted, bringing the correct condenser into position and automatically adjusting the lamp arrangement.

Prices. The complete model G3, as described above, for 8mm. silent, 9.5mm. sound and silent, 16mm. sound and silent, with 750 watt lamp, amplifier, loudspeaker and carrying cases, for 110 volt mains only, £120. Model G.916, which does not include 8mm., £115. Model G.16, for 16mm. sound and silent only, £110. 750 watt auxiliary transformer for voltage range from 200 to 250, £5 5 0. Crystal type microphone, £9 0 0. 20mm. and 25mm. projection lenses for 8mm., £4 each. 110 volt 500 watt lamp, £1 17 6, 110 volt 750 watt lamps, £2 2 6.

Remarks. The outfit has been designed to permit of the rapid erection and dismantling of an equipment which is reasonably portable, can be used with ease wherever A.C. current supply is available, and gives the widest possible range of use in one outfit, coupled with complete and precise control of all the factors which go to make for successful sound and silent film presentation. This aim has, in our opinion, been accomplished, and associated with it is the ability of the apparatus to give perfect fidelity of reproduction of both picture and sound to the highest standards of which sub-standard film is capable.

(Note: photographs of the Paillard-Bolex S.O.F. Projector will be published in next month's issue.)

SOUND-WITH-FILM EQUIPMENT

We have now had a further opportunity of testing the Tanar Link System, about which we published brief preliminary details last month. This system

(Continued from previous page)

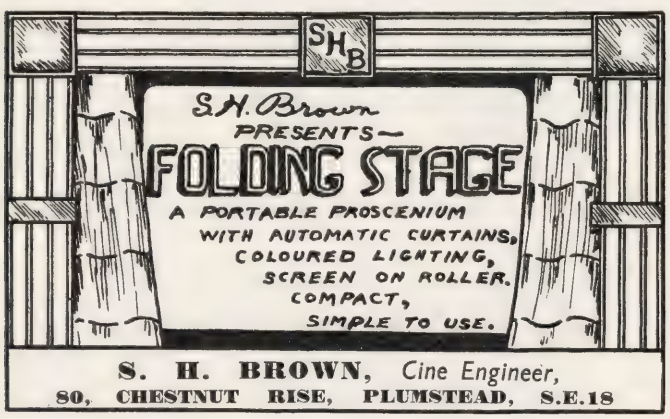
is handled in this country by Tanar (British) Corporation, Ltd., of 24, Denmark Street, London, W.C.2.

The Tanar Link System, simply stated, is the printing of the sound record on a separate length of film from that which bears the picture, and the running of the film and picture records through the same sound projector in such a way that the former only passes the sound head and the latter only goes through the picture head.

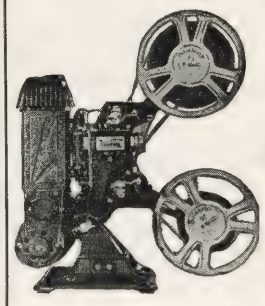
Outstanding Advantages

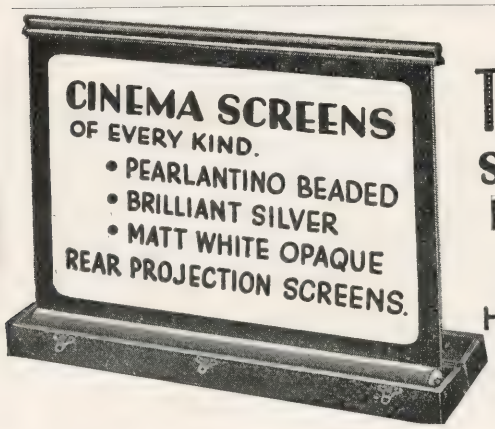
This apparently simple modification of normal practice has outstanding advantages. First of these is the possibility of obtaining the highest possible sound quality of which modern 16mm. film stock is capable, because not only can the sound record be printed on to stock which is entirely suitable for the purpose, but the processing of the sound track can also be done entirely with reference to the sound quality. On a 'married' film, i.e., one which contains both sound and picture, the gammas worked to have to be a compromise between those which are most suitable for the picture and those which are most suitable for the sound.

The name 'Tanar Link Sound Reproducing Unit' is to some extent a misnomer, because the actual Tanar Link Unit is really a mechanical device for handling the film, the sound reproducing being performed by the ordinary equipment embodied in the



S. H. BROWN, *Cine Engineer,*
80, CHESTNUT RISE, PLUMSTEAD, S.E.18


GET YOUR PATHÉ
200 B PLUS
(9.5 and 16mm.)
at the reduced price of
£16-15-0 (including resistance)
from
D. J. ALAND
THE CAUSEWAY, TEDDINGTON, MIDDX.
Molesey 1064



E.G
TURNER
SCREEN
MAKER
43-49
HIGHAM ST
WALTHAMSTOW
E.17

HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT

HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT

JUST TO REMIND YOU *that the LATEST manual on the Smethurst High-Light system of exposure is "Professional Quality on Amateur Reversal Film" written by the originator of the system, Mr. P. C. Smethurst. It explains in full detail the theory and practice of this revolutionary new method. All who use it should read the book, which costs 5/- from your newsagent or photographic dealer, or can be obtained direct from the Publisher, A. C. W. Burt, Link House, 300-304, Gray's Inn Road, for 5/6.*

HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT

HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT

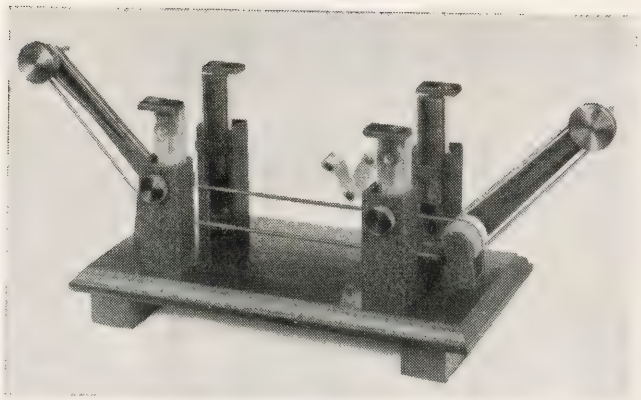
Latest Apparatus

sound projector itself. The Unit is driven by the actual projector motor.

The Tanar Link Unit which is at present available is that which has been designed for use in connection with the complete range of Bell & Howell Filmo Projectors Model 138. It consists of a baseboard of magnolia wood (chosen for its non-warping qualities) 9½″ long by 19″, supported on two timber balks running transversely at front and rear and lined beneath with baize. On this are erected four die-cast hollow square pillars, into which slide solid vertical pillars of dovetail section, the tops being extended into small rectangular platforms with circular recesses to take the four feet of the projector which rest upon them. The pillars can be set at two alternative heights, 5″ above baseboard and 8″ above baseboard respectively, the former when 400 ft. spools are being used and the latter for 1,600 ft. spool use. The normal projector tilt is used.

Little Extra Load

Front and rear of the baseboard, and centrally placed, are two shorter castings which are extended into arms to support the spindles for the take-up spools. They also form bearings for clutch-driven multiple pulleys. The drive from the projector motor is conveyed by spring belt to a rear pulley. A horizontal belt conveys this drive from the rear pulley to the front pulley. Two other spring belts convey the drive from the two pulleys to the respective take-up spindles.



The Tanar Link Unit. The front end is to the left, and the second lower pulley is just visible. Drive from the projector motor is conveyed by spring belts to the lower right pulley. All belts are very substantial, being 5/32nd of an inch in diameter.

All these parts run on ball-bearings and the instrument is so carefully designed that very little extra load is placed on the projector motor. The normal upper arms of the projector are used, but as both of them now become feed arms, the take-up pulley on the rear one is covered by a dust cap.

Both sound film and picture film have appropriate cue marks which are used to obtain synchronism in threading and which take care of the 25 frame lag which occurs between any given frame and its corresponding sound record. The threading of the instrument is no more complex than when threading a sound projector in the normal way, although two films have to be handled, and because of the ample room provided is actually easier to carry out.

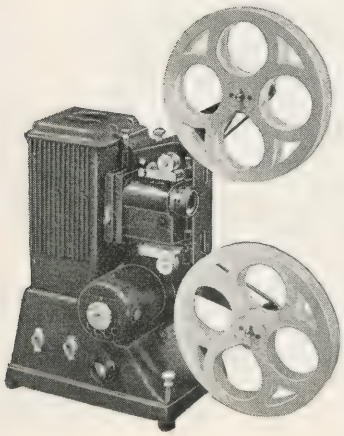
The picture film is placed on the front upper arm, the film coming off on the left side when the projector is facing right; it then passes down to the normal picture feed sprocket, through the gate, over the picture take-up sprocket and then past a buffer roller, forward to the lower front take-up spool.

The sound film is placed on the rear upper arm, the film comes off on the left, it then goes under a guide roller and under a jockey roller. Then, for the first and only time it makes contact with the picture film because it passes over the picture take-up sprocket. This running of the two films together facilitates attainment of synchronism in threading and its maintenance in running. There is no surface friction between the two. It then goes over the sound drum in the usual manner, over the take-up roller, and then down past a jockey roller system to the lower rear take-up spool. The normal projector controls are used to operate the projector and amplifier.

(*Continued on next page*)

BRITISH 100% BRITISH

IN NORMAL TIMES THE SPECTO PROJECTOR IS A WISE PURCHASE BUT UNDER PRESENT INTERNATIONAL CONDITIONS YOU ARE HELPING TO KEEP MONEY IN THIS COUNTRY BY MAKING THE BRITISH MADE SPECTO YOUR CHOICE FOR THIS SEASON



THREE SIZES 16mm. 9.5mm. 8mm.

£15-15-0 8 mm. 9.5 mm. **£16-16-0** 16 mm.

SPECTO LTD.

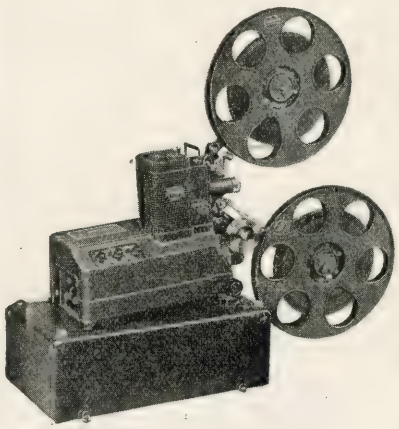
ALEXANDRA ROAD, WINDSOR

THE PROJECTOR OF TO-MORROW HERE TO-DAY

YES an amazingly true statement. Revolutionary in design with perfect performance and simplicity in operation backed by Ampro world renowned quality

ONLY ONE PROJECTOR

has so many essential and exclusive features



THE NEW "COLLEGIATE" AMPROSOUND

is extremely quiet in operation, projects both Silent and Sound films and is unquestionably the lowest priced high quality Sound Projector

DELIVERY FROM STOCK

Write for New Brochure Post Free

or from

YOUR NEAREST DEALER

AMPRO SALES

5, ST. AUGUSTINE'S PARADE

BRISTOL - ENGLAND

New Cine Goods

(*Continued from previous page*)

It will be seen that by this method both sound and picture film make the minimum number of contacts with the mechanisms of the projector, thus tending to prolong life. In the unlikely event of a film break occurring a further advantage manifests itself. With a 'married' film a break across the film affects a given frame, while the sound track at that point refers to a part of the picture record 25 frames back. With the Tanar Link System it is possible, however, to mend the actual picture break and then to amend the portion of the film track which actually refers to that picture. In many cases this will be of considerable importance, while it makes possible editing of the film and sound which would not be possible on 'married' sound film. It is also possible for any given picture film to be fitted with more than one commentary suitable for different localities or conditions without in any way affecting the picture film.

Sound Added as Desired

In other words, without alteration of existing film (sound or silent) or existing equipment, sound film may be added as desired. Furthermore, sound can be added to films which have been taken at 16 frames a second as well as those recorded at the normal sound film speed of 24 frames per second.

We have listened to a number of demonstration films running at both 24 f.p.s. and 16 f.p.s. which have been fitted with sound by the Tanar Service. In the former case the quality of both speech and sound under a variety of conditions was of a very high order. Only a limited amount of work has yet been done at 16 f.p.s., but the speech records which we have heard are impressive in their quality.

The cost of the 'Tanar Link' as described, with capacity for 400 ft. and 800 ft. reels is £12 12 0, and with capacity for 1,600 ft. reels as well, £15 15 0. We understand that the system will also be available shortly for Filmosound No. 142, Gebescope, Models K.L. and H., and at fairly frequent intervals afterwards for Victor and other well-known sound projectors.

PATHESCOPE 9.5mm. FILM

Samples of Pathescope S.O. and S.S. film have been submitted by Messrs. Pathescope, Ltd., for test and review. It is interesting to compare their characteristics. Exposures were made on standard test objects under controlled conditions, every exposure being carefully checked by meter.

S.O. is an orthochromatic material; S.S. is a super-sensitive panchromatic material. The manufacturers' recommended speeds were: S.O.: 23 Scheiner, Weston 12, Ilford Class D.; S.S.: 29 Scheiner, Weston 24, Ilford Class E. Using a standard Weston meter at 23 Scheiner for the S.O. we found that we were one stop over-exposed on test objects in sunlight, about two stops over-exposed on a strongly cross-lit portrait against a dark background, and correct when taking a halation test of chimneys against a brilliant sky. The shutter of the camera used has a very large angular aperture, and with most instruments the readings would be accurate for the first two exposures, but a little under-exposed for the last one.

Colour Rendering

The tests on S.S. at 29 Scheiner gave us over-exposure one stop on test objects in shadow, and also on yellow and green filter shots of the same objects in sunshine. Using the test objects lit by one 100 watt lamp in reflector at 18 inches, correct exposure was between f/2.8 and f/1.9, and a photoflood lamp at 6 feet in reflector gave correct exposure at f/1.9.

The colour rendering of S.O. in daylight showed some response to pure yellow and to light green, and good response to yellow green, light blue, blue and violet. A pale yellow filter with a magnification of two times on the stock gave greatly improved sky quality, while the renderings of yellows was greatly improved. A four times filter improved the response to orange and orange red.

S.S. to daylight showed slightly exaggerated response to yellow and yellow green, while red was slightly depressed. A pale yellow filter improved the red, but the best results were obtained with a greenish-yellow filter, which gave almost perfect correction. Ilford Micro 5 (orange) filter exaggerated the orange and red response, the blue end being almost entirely suppressed. Half-watt light made the orange red end a little too pale, the rest of the spectrum being well recorded. Photoflood lighting gave particularly good results, only the red being somewhat exaggerated.

Grain

The grain in both films was unobtrusive, even with over-exposure. The panchromatic film was somewhat softer in contrast than was the orthochromatic, and the quality was very pleasant. The latitude of the pan. is also a little wider than in the ortho., two stops above and below normal being usable. The anti-halation properties are excellent.

Pathescope S.S. and S.O. are reversal films and we understand they are not intended to be processed as negatives. S.O., which replaces R.O.F., is marketed in 30 ft. chargers at 5s., and S.S. at 6s., both prices including processing.

I.A.C. LIBRARY FILMS

At a recent meeting of the Executive Committee it was decided to expand the scope of the Film Library at the earliest opportunity. It is planned to divide the Library into two sections, viz. (a) An Area Section which will be available to *all* I.A.C. members at a small fee per reel, and (b) a General Section. Twenty films will be put into the latter as a start and the fees received therefrom will go towards the cost of additional copies.

The Westminster Photographic Exchange, Ltd., 111, Oxford Street, London, W.1, have just issued a very fine Annual of Photographic Accessories running to no fewer than 192 pages. While it deals principally with accessories for still photography, it contains useful items for the cine enthusiast. Free on request.

Letters to the Editor

The Editor is always glad to hear from readers, but does not necessarily endorse the opinions expressed.

ENLARGEMENTS FROM CINE FILM

Sir,—I read with interest the method of making still enlargements from cine film described in the September issue, as I have experimented considerably in the past to achieve this object. I found it impossible, however, to produce an enlargement by similar methods to that suggested by your contributor without considerable loss in definition—the best results by this method being achieved by the use of lantern plates as negative material.

The method I finally adopted as the most satisfactory is capable of giving a finished result practically as sharp as the projected picture. The process consists basically of making a contact negative, which is enlarged, using the projector as an enlarger. Paradoxically enough, I found the most suitable material for making the contact negative to be positive stock. To make the negative, an inch or two only is required, which may be cut off the reel in the dark room ; a bright ruby lamp may be safely used.

Sprocket Holes Must Coincide

These few frames are placed in contact, emulsion to emulsion, with the section of film selected for enlargement (care being taken that both sets of sprocket holes coincide) and then clamped thus in a printing frame or other suitable device. Some types of splicer may serve this purpose. The raw film is, of course, placed lowermost. A brief exposure is then given to artificial light and the film developed and fixed in the usual way.

Several experiments should be made to discover the best combination of exposure time and distance from the lamp used, as correct exposure and light intensity are essential for good results. I would recommend the shortest possible exposure at the greatest intensity. Actually I contrived a roller blind shutter arrangement to achieve this object, but very short exposure may be given by wiring the light through a bell-push switch.

The negative thus obtained is placed in the projector gate with the selected frame in register—the emulsion side facing the lamphouse to correct the lateral reversal in printing. The film transit mechanism should be put out of action by removing the belt if independent control is not provided and a suitable resistance placed in circuit to reduce the projector-lamp brilliancy.

The projector is then adjusted and sharply focussed on a firm vertical surface (e.g., the wall) to give a picture of the required size and the position of the picture marked. Bromide paper is then pinned over the marked area and a series of test exposures made on the usual " strip " principle, after which the required number of copies may be run off.

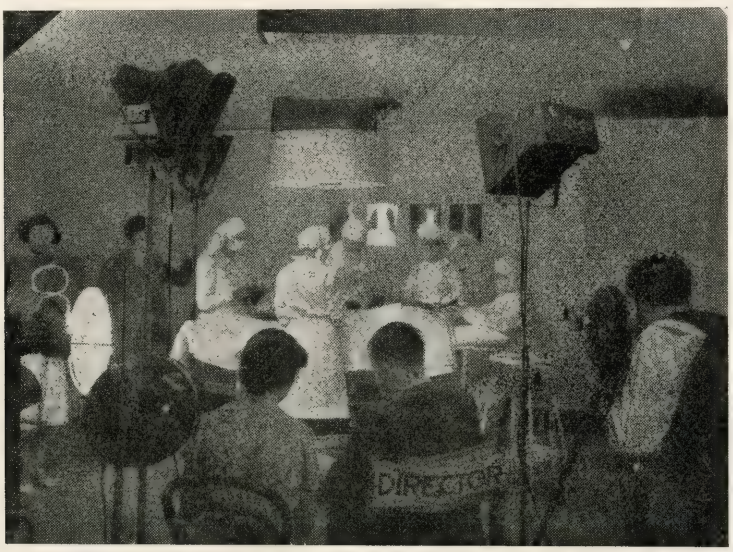
Once the correct exposure data, etc., has been found and noted for future reference, this method is cheap and simple in operation and will give enlargements of almost contact quality. For the benefit of those readers who are interested in making duplicate copies of reversal film, I would also mention that personally I have achieved better results by first printing a negative film (using positive stock) and using this as the master to run off positive copies, than by duplicating direct on reversal stock.

A. DRIVER (Photographic Manager, Knight, Chemist, Torquay).

SPOOL-LOADED 9.5mm. CAMERAS

Sir—Allow me to second Mr. Copp's grumble on the subject of spool-loading for 9.5mm. cameras ; I, too, have long been wondering

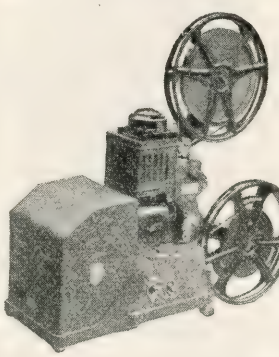
(*Continued on next page*)



Shooting an operation on the set constructed by Finchley A.C.S. for their current production, " Skilled Hands."

SOUND SERVICE

PATHESCOPE VOX



9.5 mm. Sound-on-Film Projector

200watt lamp. 4½watt sound output.

Supplied complete with lamp, valves, speaker, carrying case

Price £60

Also as above but with 400w. lamp and 9watt output

Price £85

Demonstration at any time without obligation.

SERVICE FOR THE VOX OWNER

SOUND FILM LIBRARY

Full choice of Pathescope Catalogue. New films are added to the library as issued.
Hire rates. One night 2/- per reel.
Extra nights 1/- per reel.
(All multiple reel films are mounted on 900 ft. reels)

SOUND FILM EXCHANGE

Guaranteed exchange only. Choose the title you require from the Pathescope Catalogue—it is unnecessary to give alternatives.
The length and price of each film varies, and the exchange fee varies accordingly. Please write for full particulars of this service.

SOUND FILMS FOR SALE

Approximately 100 titles available for sale at one-third off catalogue price. Very slightly used and in guaranteed perfect condition. Specimen titles and prices :—

" No Limit "	6 reels	Cat. £12 10	£8 8 0
" What the Puppy Said "	4 reels	Cat. £10	£6 13 6
" Three Women "	2 reels	Cat. £4	£2 13 6
" Jungle Trails "	2 reels	Cat. £4 9 0	£2 19 4
" Fishy Business "	2 reels	Cat. £4 11 0	£3 0 0
" Variety No. 25 "	1 reel	Cat. £2	£1 6 8
" Variety No. 12 "	1 reel	Cat. £2 2 0	£1 8 0
" I Heard "	1 reel	Cat. £1 18 0	£1 5 4
" Blow Me Down "	1 reel	Cat. £1 15 0	£1 3 4
" Steve in Bohemia "	1 reel	Cat. £2 5 0	£1 10 0

Multiple reel films on 900 ft. reels and in containers.

The VOX MICROPHONE

Enables you to make a running commentary on your own silent films. Simply plugs in to the side of your VOX Projector. Supplied complete with hand grip and volume control. Price **£5 5 0.** Sent on three days' approval against full cash deposit.

SILENT FILM LIBRARY

Choice of Pathescope Catalogue. New films added as issued.
Hire Rates. One night **ONE SHILLING PER REEL.**
Extra nights 3d. per reel.

Subscription Service

One hundred reels for one night or week-end for 75/-. Books of vouchers supplied at prices varying according to number of vouchers in book.

J. G. KIRKHAM
SUBSTANDARD FILM SERVICE
115 · WINWICK RD.
WARRINGTON.

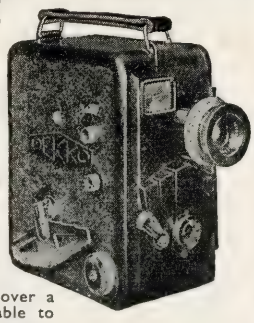
Open until 8 p.m. 9 p.m. Saturdays.
Early closing Thursday. Telephone 245.

GOOD SECOND-HAND APPARATUS

Bolex P.A. for 9.5mm. films, 400w., case ...	£18 18 0
Kodak 8mm. Projector, 100w.	£5 10 0
Dekko 9.5mm. Projector	£4 17 6
Filmo 16mm. Magazine Camera, Model 121, f/3.5 and f/1.5 lens, case	£22 10 0

Wanted. Pathescope 200B and "H" Projectors, Paillard Bolex and Siemens 16/9 Projectors, Kodak Magazine cameras. Good allowance in part exchange.

MOVIES ARE NOT EXPENSIVE



British Technicians and craftsmen have produced at a price within the reach of all

THE AMAZING ● DEKKO ●

which has proved over a long period well able to hold its own with cameras and projectors costing considerably more. May we have the pleasure of demonstrating one to you.

SECOND-HAND & SHOP-SOILED BARGAINS

CAMERAS

16mm. Kodak Magazine, f/1.9 ...	£29 17 6
16mm. Victor V, f/1.5 Dallmeyer, as new	£22 0 0
16mm. Ditmar, f/2.8, 2 speeds, single frame	£15 5 0
9.5mm. Dekko, f/1.9 Ross, as new ...	£8 17 6
9.5mm. Ditmar, f/2.8, Exposure Meter	£10 17 6
9.5mm. Alef, f/2.8 Meyer Trioplan ...	£4 15 0
8mm. Filmo Straight 8, f/2.5 T-H ...	£10 5 0
8mm. Kodak Model 20, f/2.5 ...	£6 17 6

PROJECTORS

Bolex G.916, 500 watt, Transformer	£37 10 0
Ditmar Duo, 9.5/16mm., excellent ...	£22 10 0
Kodak Model E, 16mm., 400 watt ...	£15 15 0
Keystone 8mm., nice condition ...	£9 9 0
Kodascope Model 60, 8mm.... ...	£11 15 0

We have several very cheap 9.5mm. and 8mm. projectors to clear.

RUDY STARITA

119, REGENT ST., W.1

Phone - - - - - - Reg. 4522

HAVE YOU READ

about the new cameras, projectors and accessories which are mentioned in this number ? By reading

***ALL* THE NEWS**

contained in our advertisements you will be able to get the latest information on the equipment you are interested in and

IN THIS MONTH'S

issue you will find details of new cameras, price reductions, new accessories and useful services, when you read

"Amateur Cine World"

remember that there is news in our advertisements. So make a point of reading all the news.

FOR REAL BARGAINS

AMATEUR CINE SERVICE

LONDON, W.C.1 — BROMLEY, KENT

Readers' Forum

(Continued from previous page)

how much longer we shall have to wait for such an instrument. Many of those who chose to start on 9.5mm. film work picked on this size for its relatively inexpensive running costs. And if many of us are dissatisfied that is not to say that we are willing to change to either 8mm. or 16mm. Jamming and the consequent ruin of a film by having to open the camera is one trouble ;

Part of a set for the Edinburgh C.S. current production, " Mrs. Mason Wants to Know."

there seems no good reason why chargers should be sent out which cannot be unwound by the take-up dog. And undoubtedly, as Mr. Copp remarks, the Bedford attachment does do away with these troubles.

I suggest simplicity should be the keynote ; a turret-head is not essential, but a back-wind is. The motor should be disconnected and 8, 16, 32 and 64 f.p.s. provided if possible. The back-winding handle would give "single" exposures. There should be a separate view-finder hinged to the front of the camera to stop parallax error. All lenses should be interchangeable so that any lens with the standard screw thread could be used as desired.

Leith Hill, Dorking. W. H. D. MANCHEE.

Sir,—Mr. Copp's letter in the September *Amateur Cine World* regarding spool-loading 9.5mm. cameras is very interesting, but I feel that there is more in this matter than is evident at first sight, because I have considerable practical experience of camera mechanics.

The cost of sprocket feed must be greater than charger take-up—the sprocket and roller assembly alone probably costs £1, and the motor and governor must be much larger to deal with 100 ft. of film and a spool, which increases the size of the case. The result is that the finished product probably costs £4-£5 more than the charger model, or in other words, about the usual price of a 16mm. camera.

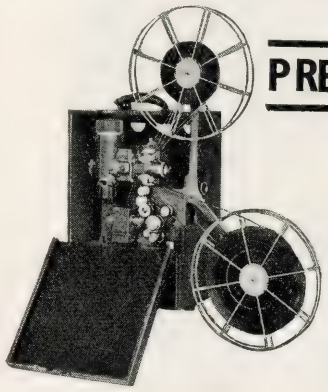
Inherent Faults

It must be borne in mind also that 9.5mm. suffers from certain inherent faults, despite its attractive use of a greater percentage of film area, and these have peculiar effects with sprocket feed. First, the sprocket holes being in the centre necessitate the rollers being near the middle of the film, particularly as the stock is rather thin, and any dirt here, or inaccuracy in the assembly, results in bad scratches. Secondly, despite Mr. Cobb's fortunate experience regarding edge fog, I have found it only too common, and the centre sprocket holes only add to the danger. I have loaded and unloaded a spool in total darkness and received it back from the processers fogged in the last 15 ft., showing that the processing station is not always above reproach.

After using every type of camera and all gauges over a number of years, my opinion is that spool loading in 9.5mm. can be successful if the processers can be trusted, and if the camera is a precision job—the Bolex is, of course, an outstanding example—but the cost of such an instrument suggests doing the job properly and using 16mm. film, in which the camera can be designed so that the emulsion is never touched over the picture area, and edge fog is, of course, of no importance.

The views of other readers in this matter would be exceedingly interesting.

Banstead, Surrey. A. S. HAWTHORNE.



Type 'E' Equipment

PRECISION SOUND EQUIPMENT **EQUIPMENT**

USE THE SOUND-FILM EQUIPMENT SUPPLIED TO LEADING EDUCATION AUTHORITIES

Write now for full details and address of nearest agent. Demonstrations willingly arranged.

N. MARSHALL MOORGATE STREET Phone - 7077 **NOTTINGHAM**

Running Commentary

By "SOUND TRACK"

Projection Troubles Practically everyone must, at some time or another, have listened to a high-brow cameraman explaining how careful he was to obtain a certain effect by subtle filtering, etc., and then seen the result projected so execrably that the screened picture appeared to be the work of a somewhat incompetent beginner. This is usually due to loose gate-springs, wobbly projector, and incorrect screen brightness, plus, perhaps, bounding foliage in the corners and a mystic shape in the background.

The mystic shape is the blurred image of dirt or a scratch on the film side of the condenser lens (i.e., the lens between the lamp and the film); if it should unhappily be a scratch (caused by a misguided attempt to polish the gate guides with emery cloth) the only real remedy is a new condenser: but an improvement can be effected by turning the lens round, so that the scratch will be away from the film, and therefore *less* in focus.

One cause of a dim screen is dirt on the objective lens and/or the mirror or prism, where indirect illumination is fitted. This is in most cases a film of oil thrown up by the mechanism, to which dust adheres, causing a very considerable waste of light.

* * *

Storing Films "Filthy day, old boy."
"Oh, definitely f/1.9."

So that one had a spare evening, and then came an examination of a cupboard containing films, *et cetera*, and a Big Decision that a clean-up was indicated. All films were piled together, and it was seen that four super reels lacked cans, and that only one can had its contents labelled. It not being too pleasant to fork out about five shillings for four tins for old-and-partly-done-with films, a little scrounging around was done. A certain type of toffee-tin was found, almost *exactly* right for two reels. A coat of paint was applied to the tin, and two cardboard plates cut; one for the bottom of the tin, with a piece of blotting-paper (=humidor pad) stuck to it, and one to separate the reels. Then, in the search for another suitable tin, something better was found, namely, a 400-foot standard size (35mm.) film tin. This exactly (even more exactly than the toffee-tin) fitted two reels, and the lid was a better fit, and both lid and tin were made in one piece. These tins can be bought for a few pence from any 35mm. people. For two-reel films, they are really preferable.

When it comes to labelling the tins, the old question of sticking on paper labels arose, and was shouted down. They always seem either to peel off, or to go rusty after a few years. Far the best thing to do is to paint on the title in black enamel (6d.). But when it comes to the actual painting, it will be found difficult to achieve nice, crisp lettering with an ordinary brush, so proceed thus:—buy a common-or-garden child's paint-brush (1d.) and snip off the hairs till they are left only about a tenth of an inch long; and cut these to a point. Using very little enamel, it will be found easy to paint thin lines in this way. Titles should, of course, be painted round the rims of the tins, so that they can be read when the tins are stored in the usual happy pile . . .

* * *

Lens Caps He is a smart cameraman who can look us in the eye and state that he has never shot a scene and then discovered that the lens cap was *in situ*. Or, alternatively, he does not possess a lens cap. A few minutes' work one evening will

(*Continued on next page*)

Measuring up for focus for a big close-up of the principal girl in the Finchley A.C.S. production, "Skilled Hands."

You—should read these Bargains before you buy!

8 mm. Cameras

Eumig C4 Camera, Electric drive, works from flashlamp battery, f/2.5 Perlynx lens. List £10 10 0. Shop soiled only. Special offer **£8 8 0**

9.5 mm. Cameras

Miller Type B, with f/1.5 Dallmeyer lens in focussing mount, with variable speeds 8—64, single pictures, complete with leather case. List £15 **£10 18 6**

Dekko Standard Model, with new type gate, Ross f/1.9 lens in focussing mount, complete with combination case. List £13 13 0 ... **£9 9 0**

Dekko de Luxe, with f/2.5 T.T.H. fixed focus lens. List £11 15 0 ... ... **£7 18 6**

9.5 mm. Projectors

Coronet Projector Model II, complete with resistance in base, and motor. List £9 17 6 **£5 15 0**

Pathescope 200-B, complete with resistance **£9 9 0**

SPECIAL OFFER. Shop-soiled only. Dekko Universal Projector, motor driven, sprocket operated model, with resistance for all voltages. List £7 17 6 ... ... **£6 6 0**

Pathescope Model H Projector, complete with Transformer **£7 18 6**

SPECIAL OFFER. 9.5 mm. Pathescope Sound Projector, complete with Amplifier, Transformer, Loudspeaker and all accessories. List £60. Shop soiled only **£49 10 0**

16 mm. Cameras

Bell & Howell Filmo 70-D.A., bronze, 7 speeds, with f/3.5 Cooke lens in focussing mount, and f/1.8 Cooke Special, Prismatic focussing and case **£49 10 0**

Zeiss Movikon, with f/1.4 Sonnar lens, in interchangeable mount, coupled rangefinder. Shop soiled only. List price £98 10 0 ... **£83 10 0**

16 mm. Projectors

Ampro Model K, 750 watt lamp, forward, reverse and still pictures, complete with Transformer and carrying case. List price £50... ... **£37 10 0**

Ko ascope Model C, 100 watt, complete with 2-in. lens and resistance **£4 15 0**

Kodascope Model D, complete with resistance for all voltages, excellent condition, 300 watt **£12 12 0**

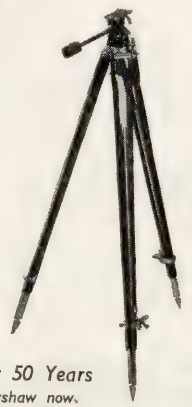
SPECIAL OFFER. Shop-soiled only. Agfa Movector ISO-16, complete with 50 mm. lens, 375 watt lamp, variable resistance and special carrying case. List £43 6 0 .. ... **£34 10 0**

Eumig Projector (16 mm.), 200 volt, with 250 watt lamp, very compact, still picture device, and f/1.6 50 mm. lens. **SPECIAL OFFER—Shop soiled only.** List £15 15 0 ... ... **£11 11 0**

TATRA CINE TRIPOD

Specially good offer of a steady well-made Cine Tripod, "TATRA," as illustrated. Height 60", Closed 34". Weight 5 lbs. Made in selected hardwood. Detachable tripod screw. Smooth pan and tilt. Suitable for any camera ... **£3 19 6**

Definitely the finest tripod value.



Now Ready

Complete new list of used Cine Apparatus all in guaranteed good condition. Post free.

Established over 50 Years

Write Mr. Mottershaw now.

SHEFFIELD PHOTO Co. LTD.

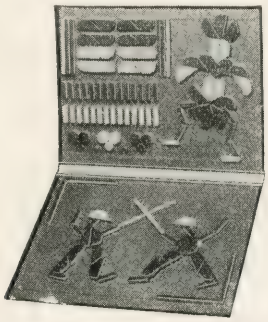
6 NORFOLK ROW (FARGATE) SHEFFIELD

'Phone : 22079 **'Grams : Shefphoto**

BESBEE LIMPET LETTERS

are the cleverest thing you have seen. With their patent suction base they hold on anything and thus allow you to superimpose your Titles on whatever background you wish. The letters are as easily removed as they are placed in position. Made in Silver for reversal titles, Black for positive titles and Red and Blue for Colour titles.
Set of ¾" Capitals and ¼" Lower Case, 228 letters £1 17 6
Set of ¾" Capitals only, 132 letters.....£1 17 6

Make your own Animated Cartoons. With the Besbee set you can create comic figures and animals and bring them to life in monochrome or colour. They work on the same principle as the Besbee "Limpet" Letters. Price.....£1 17 6



THE ADVANTAGE OF STANDARDISING ON BESBEE TITLING APPARATUS IS THAT YOU THEN HAVE AVAILABLE NOVELTIES LIKE BESBEE "LIMPET" LETTERS AND CARTOON SET.

NEVILLE BROWN & CO.
44 BERNERS ST., LONDON W.I.
Tel. No. : MUSEUM 2704.

New Projectors for Old
Write for lists of new and reconditioned projectors. Liberal part-exchange allowances and favourable H.P. terms. Extensive 9.5mm. Library; "M" and Super Reels for sale. Projectors and Cameras bought for cash.
COLIN CAMPBELL, SIDCUP CINE SERVICE, 246, Blackfen Rd., Sidcup, Kent
'Phone : ELTham 3248

norman jenkins
Six years Technical Director I.A.C. Founder Fellow.
To learn by method is more satisfactory.
Purely personal advice based on your own results.
Instruction for beginners, experts and those between.
77, NORTH STREET, CLAPHAM, LONDON, S.W.4.
Macaulay 2120.

FOR PROCESSING
AMATEUR CINE SERVICE
LONDON, W.C.1 — BROMLEY, KENT

Running Commentary

(Continued from previous page)

ensure that this error can never be repeated. Simply attach a cord to the lens cap, and affix the other end to the camera in such a way that it passes across the front frame of the viewfinder when the lens cap is on. Durofix will anchor this "other end" if the camera provides no anchorage.

A lens cap is no luxury, nor an affectation of the super-camera owner; it is a real protection that should be fitted to any lens. Not only does it serve the more obvious purpose of keeping out spray when "by the sea" (always quoted!), but it is *continually* doing good work in keeping out dust. Now dust contains a percentage of gritty, abrasive particles, and lens glass is soft; accordingly when a cap-less lens is given even a gentle rub-round, even with the softest cloth, the lens surface is scored with minute lines by these gritty particles.

Ideally, on returning from filming, the lens should have any dust blown away from it by means of an air jet from a rubber ball (e.g., acquired from a scent-spray), and then be gently rubbed round, then the cap placed on.

Lens-cleaning outfits are sold cheaply, and these are admirable. One hears camera-men boosting this or that make of lens, when all the time it is transparently clear that any difference between them when new would be less discernible than that caused by careless maintenance. We have even overheard: "I always clean the lens before each shot."

* * *

A simple way to infuse a little comedy relief into a staid reel of "family-on-lawn" shots is to make judicious use of optical distortion. The effect is achieved by breaking a piece of (colourless) glass from the side of a jam-jar, and moving it about in front of the camera lens while shooting. No increase in exposure is needed. The glass should be kept touching the front barrel of the lens. Such shots have a strong resemblance to the sort of horror one sees in distorting mirrors at fun fairs. The distorted shots need an introduction, of course, even if it is no more inspired than:

M.S. The family look up, startled.
M.S. Albert sways forward at them—
C.S. — blinking tipsily.
M.S. (*through distorting glass*). The family is Not Amused . . .
C.S. (*through distorting glass*). Aunt Emily raises her lorgnettes . . .
. . . and so on . . .

Enlargements from 8mm. Frames

USING A SIEMENS C8 CAMERA

Requiring some turn-over effects in a film of mine recently brought me to the problem of how to make the enlargements necessary for this trick, and for readers who use a Siemens C8 camera, the gadget I have made and used with success, may be of interest.

The accompanying sketches will make the idea clear and with a little ingenuity many other uses will no doubt present themselves to readers other than the turnover effect mentioned.

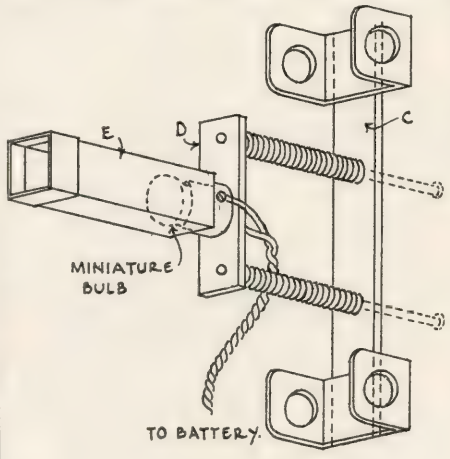
The main stem marked C in sketch A was a piece of brass curtain rail obtained from the usual 6d. stores, and soldered to this at each end are angle pieces of sheet brass, drilled with 5/16" holes to fit over the spindles which normally take the film cassette.

A further piece of curtain rail marked D was drilled and tapped to take two bolts (housing the two springs) and at similar centres two more holes were drilled in the stem C, but of a loose fit to allow the bolts to slide easily.

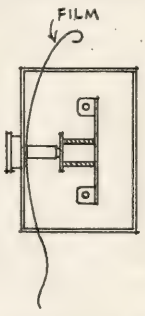
A miniature bulb obtained from the same stores (the solid glass variety) provides the illuminant, screwed into a bulb holder and soldered to arm D which was also drilled to receive the centre insulated bolt of the bulb holder.

This holder is then pushed in as a snug fit to the square brass tube marked E, which has a piece of velvet glued on and tucked over the end to avoid scratching the film or the camera film guide.

To distribute the light evenly a piece of opaque celluloid was placed in the tube in front of the bulb. Reference to the sketch B shows the enlarger in position and it will be readily seen that by removing the presser pad and pushing the tube holding the bulb back, the film can be inserted at the required angle to be enlarged.



SKETCH A.



SKETCH B.

Of course, readers will realise that enlargements have to be made on to a plate to provide the negative from which prints can be taken, and are sufficiently sharp up to a size of about 3½" x 2½".

W.T.H.

What the Societies Are Doing

Reports and stills for the November issue of "Amateur Cine World" should reach us not later than September 27th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The plaque is so designed that it can be hung in the studio or theatre if desired.

A.C.S. of Bombay

(Hon. Sec.: Scouts' Hut, Esplanade Maidan, Bombay).

Miss Mira Devi, well known in dancing and artistic circles in India, recently gave a detailed account of her experiences as an extra at the Denham Studios in England. Films shown at the meeting included Hugo Hindermann's 16mm. colour of Miss Mira Devi's dancing in Sir Dossabhoy Bhiwandiwalla's garden at Uran, *How Motion Pictures Move and Talk* ("It is probable that many of the members present must have played as children with the simple devices that were shown, without realising for a moment until they saw those devices on the screen that they were the basis of the motion picture, without which life would hardly be supportable these days"), and a record by P. J. Kapadia of the introduction of prohibition in Bombay.

Cine enthusiasts are reminded that they have not much time left before the closing date, December 31st, for the Amateur Cine Society of India's "Ten Best Films of the Indian Empire" Contest. Full particulars can be had from the brochure which the society has brought out, and which deals with a variety of cine topics of great interest and assistance to enthusiasts in this country. The brochure which is priced at 4 as., is obtainable from the Secretary, Amateur Cine Society of India, Scouts' Hut, Esplanade Maidan, Bombay.

Catford Films

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford).

Three members have just returned from Spain and it is hoped to produce a very interesting film from the 800 ft. they shot while there.

The society acknowledges the hospitality and help of the British Consuls at various places in Spain. A list of films available for hire can be obtained from the Hon. Secretary.

Catholic F.S.

(Assist. Sec.: 36, Great Smith Street, London, S.W.1.)

The production unit is now editing a new 16 mm. film, *The Grain of Mustard Seed*, which has an interesting sequence of men being tended on the field of battle. Two new Irish films are also on the editing bench.

New members for this unit will be welcome for the new season ; the possession of a cine-camera is not a necessity. The projection unit is preparing for its winter displays. The mime unit commences its new term in September and new members will be welcomed.

Crouch End A.C.S.

(Hon. Sec.: Miss V. Evans, 40, Hill Road, Muswell Hill, N.10).

In Production : *Holiday*, 9.5 mm. drama. More location shots have been made, including shots of a car accident, somebody being strangled, and street placard scenes. *'Appy 'Ampstead*, 9.5 mm. documentary. Shooting is now complete and the work of editing will be proceeded with shortly.

A new proscenium and projection cabin are now being built in readiness for winter projection evenings.

Hyde C.S.

(Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire).

Activities have been somewhat curtailed during the holiday period—that awkward time between the filming and projection seasons—but a programme has now been arranged to keep members busy until Christmas. An increase in membership is reported, and to anyone in the district joining, some very interesting and instructive evenings, both in connection with the society and with the Northern Branch of the Federation, can be assured. The next Federation Film Show was to have been held in Manchester on Sept. 23rd, when a programme of historical films (amateur and professional, dating from 1896) would have been screened. The show will probably be postponed.

Matlock Cine Circle

(Hon. Sec.: B. A. Storey, "The Studio," Dale Road, Matlock).

In Production : *Matlock, The Switzerland of England*, now to be 300 ft. of neg. pos., progressing steadily, and given some fine weather the film should be in the editing stage early in September, after which it will be available for loan.

In the last few weeks this society has given three film shows in the new projection theatre, all of which have been a financial success. The new proscenium is now almost complete and is fitted with curtains and footlights, etc., worked from the projection box. A miniature organ is in course of construction. There are also a loudspeaker and microphone through which commentaries are given. "This is useful for the inexperienced", writes the hon. sec., "who perhaps would not realise why certain shots were made."

North Birmingham A.C.S.

(Hon. Sec.: G. A. Hall, 6, Pereira Rd., Harborne, B'ham, 17.)

In Production : *A Tall Story*, 16 mm. comedy. Should be completed except for the final editing by the time this report appears.

In the autumn of 1938, when the society was formed, it was not intended to include film production among its activities, but looking back upon this, its first, film it must be felt by all concerned that many valuable hints have been learnt and that every meeting has proved thoroughly enjoyable. At least one club film annually is likely to feature in the programme in future.

October 5th marks the beginning of its second year and winter session. Throughout

(*Continued on page* 343)

Important Announcement

although the country is at war, we believe that many will need entertainment. We intend continuing our **Well Known Cine Service and we are, as long as conditions permit—**

Carrying on .. to give you

THE CINEMA IN YOUR HOME

By our reliable Mail Order Service for those who cannot call

● **Satisfaction is Guaranteed by our Approval System** ●

Outstanding Examples

9.5 mm. PROJECTORS

UNDER £6 0 0

Pathe Kid for 30 or 60 ft. reels ...	£1 10 0
Pathe Ace for 300 ft. films	£1 17 6
Pathe Home Movie for 300 ft. films	£3 0 0
Pathe Home Movie, motor driven	£5 10 0

UNDER £10 0 0

Pathe H, latest resistance model ...	£7 10 0
Pathe H, Transformer model ...	£7 19 6
Pathe 200B, in new condition ...	£9 17 6
Eumig P.111, 250 watt, as new ...	£9 9 0

UNDER £15 0 0

Paillard P.A., 250 watt. Cost £26 ...	£13 13 0
Specto, shop-soiled. Cost £15 15 0...	£13 17 6

DUAL PROJECTORS

Pathe Plus, 200 B, 9.5 and 16 mm. Demonstrator. List £21	£14 17 6
Bolex G.916, 500 watt, as new ...	£28 0 0
Bolex G.3, 8, 9.5 and 16, latest, new May, '39, used once	£42 10 0
Ditmar Duo, 9.5 and 16. Cost £37 ...	£24 0 0

16 mm. PROJECTORS

Kodak D, 300 watt, as new	£10 10 0
Ensign 300B, 300 watt. List £29 ...	£15 15 0

TALKIES

Pathe Vox, 9.5 mm., used twice ...	£45 10 0
Choice of three others from	£39 0 0
Gebescope, 16 mm., model A, absolutely as new. Cost £95	£45 0 0

CINE CAMERAS AND ACCESSORIES

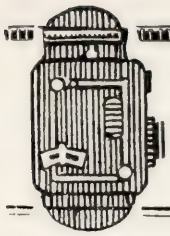
Large Quantity of Cameras, Films, Screens, Lenses, Spools, etc., at very low prices. List Free

PENROSE (CINE) LTD.

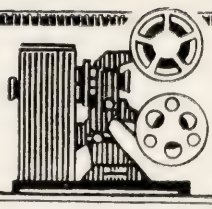
69, STREATHAM HILL, LONDON, S.W.2

Telephone : Tulse Hill 6756

Open till 7 p.m.



DEALERS' REGISTER



Kodak, Mod. B, f/3.5, with case, £5 10 0
,, ,, BB, f/1.9, perfect, £12 10 0
,, ,, K, f/1.9, ,, £16 17 6
Blendux, shop soiled, £2 12 6

• • •

THE ABOVE ARE A SELECTED FEW

• •

WHY NOT WRITE US?

£28-10-0 8mm. EMEL for £19-19-0

£105
Projector
£27-10-0
Perfect Condition

• • • •

HEATHCOTE
302, Radford Rd., Notting'm

SPECIAL BARGAINS

BIRMINGHAM COMMERCIAL FILMS, LTD.

Bolex G.3 Projector, as new	£35	0	0
£100 16mm. Kodascope, perfect condition	£25	0	0
C.K. Mag., £40, window soiled only ...	£31	0	0
C.K. Eight, f/1.9, window soiled only ...	£12	0	0
C.K. Eight, f/3.5, window soiled only ...	£8	0	0
"Kodascope" Movie Viewers, £5 10 0, slightly used	£4	10	0

All guaranteed. Cash or terms.
Full lists post free.

CAMERA HOUSE, Six Ways, Birmingham, 19

When replying to advertisers please mention "Amateur Cine World"

EVERYTHING FOR MOVIES

Cameras, Projectors, Screens, Films—all kinds.

ILLUSTRA ENTERPRISES, 159, Wardour Street, London (facing Gaumont–British) ; not merely a shop, a warehouse packed with movie equipment ; when in London YOUR INSPECTION IS INVITED.

HAPPY DAYS BROUGHT BACK AGAIN

Live your holidays again with your cine films—but be sure of sparkling clear projection. . . Choose your equipment from Cine-Equipment's wide range of all the leading makes of cameras, projectors, and all photographic appliances and supplies—and remember the advice of their technical experts is always at your service. Send tonight for list and terms.

CINÉ-EQUIPMENTS LTD.
CINE-PHOTOGRAPHY—APPARATUS SPECIALISTS
35 COLMORE ROW, BIRMINGHAM, 3
Phone : Central 6055/6

HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors, and are only too willing to give you demonstrations for comparison purposes. What is more important, your local dealer is always ready to answer any future queries you may have about the use or handling of the cine apparatus you have bought.

LISTS FREE — *SPECIAL PACKING*

HEATON EMPORIUM

Smoking Permitted—All Subjects On Safety Film

September Onwards
Any day
6-25 Any time 9-0

JACK HYLTON IN "SHE SHALL HAVE MUSIC"	**FLANAGAN AND ALLEN IN "A FIRE HAS BEEN ARRANGED"**
	JOE LOSS AND HIS RADIO BAND
BING CROSBY	**RALPH LYNN** / **EMLYN WILLIAMS**
POPEYE THE SAILOR	**EDWARD EVERETT HORTON**

See the Stars in your home from our library
WALLACE HEATON LTD.
LIBRARY DIVISION
127 NEW BOND ST., LONDON, W.1
May 7511. EXTS. 7 and 17

IT IS IMPOSSIBLE to foretell what conditions may prevail at the time of publication. My **Processing Service** will continue to serve customers until National requirements demand my services.
It is essential that all packages should bear the sender's name and address clearly on the outside to ensure return to sender in event of non-acceptance.
Delivery of **TODD TANKS** is also liable to delay and cheques in payment of orders will not be cashed until delivery is effected.
TODD'S, Grange, Errol, Perthshire
Specialists in Processing Apparatus and Service

CINEFILMS, THE MOST POPULAR 9.5mm. FILM LIBRARY. BOOK IN ADVANCE your SOUND and SILENT PROGRAMMES

Full SB & M Library, condition guaranteed, all latest releases including GAZETTE. 1/6 per reel, 4 clear days, cheap subscription rates by coupon system, NO LET DOWNS.
2 Day rates 1/- per reel, 4 reels 3/6. Postage paid on orders 3/- and over, if organisers for Clubs, Schools or Institutes add to our list of more than satisfied clients. 9.5 mm. Sound Films for Hire and Sale, particulars on application. All types of Projector and Screen Bargains. Write

CINEFILMS, 29, SOUTH PARK, LINCOLN
Tel. : Lincoln 8049.

for all NEW & USED HOME CINE & TALKIE EQUIPMENT
G. E. BECKETT & Co.
77 & 79, OXFORD ROAD
MANCHESTER, 1.
Part Exchange **Hire Purchase**
Tel.: ARD. 1001. *Open till 8 p.m. (9 p.m. Sats.)*

Bargains in used Cameras and Projectors 9.5 and 8 mm. Specialists
Titling letters 5/6 box. Titlers complete from 21/-
9.5 mm. S.B. FILM LIBRARY
Lists from
VELPYN CINE SERVICE
37, High Street, Beckenham

FOR HOME MOVIES
AMATEUR CINE SERVICE
LONDON, W.C.1 — BROMLEY, KENT

IZON'S CINE BARGAINS

Bell & Howell, Model 70 DA, with Cooke f/1.8 lens, perfect condition, as new. Accept ... £39 10 0
Siemens 16mm. Model C Camera, Meyer f/1.5 anastigmat lens, 4 speed. List Price £53. Accept £22 10 0
Kodak BB Junior, f/3.5 lens, as new. Accept £8 10 0
Kodascope Projector Model E, used for demonstration only. Accept £18 10 0
Kodascope 8mm. Projector, choice of 3, at £6 0 0
Coronet Motor Driven 9.5 Projector, new but poorly enamelled. Accept £7 0 0
Pathe H Camera, Multi Speed, f/1.9 Berthiot lens, interchangeable. Complete with leather case £8 10 0
138 Bell & Howell Talkie, as new, 750 watt, 2 case Model in Blimp. Condition as new ... £70 0 0
Cine Kodak 8mm. Camera, f/1.9 Lens, New, Shop soiled £12 10 0
Univex 8mm. Camera £4 0 0
Univex 8mm. Projector £6 0 0

EXCHANGES—CASH OR TERMS

IZON

86, High Street, Aston, Birmingham, 6.
Phone : NOR. 0411 Estab. 1896

CLUB NOTES

(Continued from page 341)

the latter fortnightly meetings are held at Perry Barr headquarters, circumstances permitting. There are vacancies for more members. Users of all three sub-standard gauges are catered for. Programmes for the winter session are available from the secretary.

Stretford F.S.

(Hon. Sec.: D. Shaw, 38, Brompton Road, Lostock Estate, Stretford, Manchester).

The local pageant filmed by this recently-formed society has been shown to an audience of 150, and was voted quite a success. The programme was supplemented by films loaned by the Salford C.S. who gave every assistance. Members are submitting suggested plays, and filming will commence on the selected story as soon as possible. The society has a number of distinguished patrons, who have been very generous in offering their services.

Twyford Pictures

(Hon. Sec.: John J. Smethers, 5, Links Drive, Totteridge, N.20).

In Production : All interior scenes for first production, *Door Ways*, have been shot. By using Super XX it has been possible to shoot at f/4.5 and f/5.6 most of the time. A wide angle lens has recently been added to the equipment and has proved very useful for interior shots; some very good stills have been taken by the still photographer, J. Grimsey. Running titles are being used and the results so far are very satisfactory.

Watford A.C.C.

(Acting Hon. Sec. during Aug.—Sept. : Major R. Clayton Lloyd, The Brown House, Denham, Bucks.)

In Production : *The Z Ray*. About 750 ft. have now been satisfactorily shot. A further 700 ft. will probably be needed to complete the film. At present the club is rather handicapped by lack of players for smaller parts. "We could get over this by 'doubling', but feel that this is rather a second-rate way of getting out of the trouble."

From September 1st, members elected pay only half the annual subscription to the following March 1st. Things have perforce been a little slack during the holiday period which has been devoted to making a few of the super-imposition and similar shots.

A Guest Night for potential members is being held on Sept. 27th, when members of another club have also been invited to be present. Any interested reader will gladly be supplied with particulars. Note : This function may have to be postponed. Please enquire of Hon. Sec.

Wimbledon C.C.

(Hon. Sec.: J. Symes, 28, West Side, Clapham Common, S.W.4.)

The winter programme commences on Oct. 6th with a "welcome" night. Filming will be carried on. All who are interested are invited to come along and watch operations. The meeting commences at 8.15 p.m. at the Lecture Hall, The Ridgway, Wimbledon, S.W.19. Further particulars may be obtained from the hon. sec., who will also advise if the meeting will have to be postponed.

Australian A.C.S.

(Box 1463 JJ ; G.P.O., Sydney, N.S.W.).

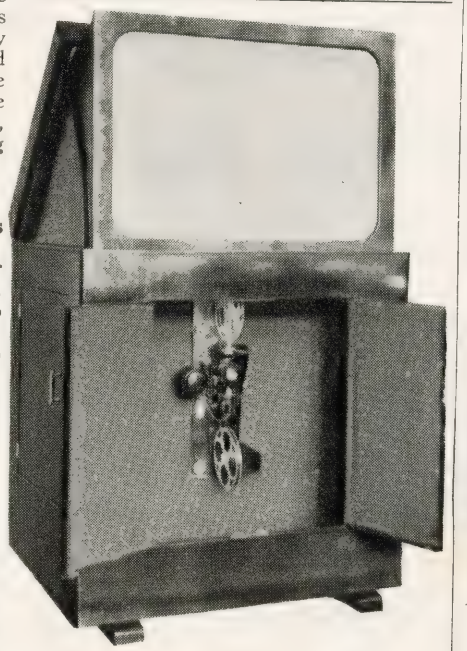
Some cine camera manufacturers advise intending buyers to purchase a movie camera and express their personality. To the prospective buyer this suggestion may appear a little exaggerated but its truth was vividly proved to members of the Australian A.C.S. who viewed the prize winning and highly commended films in the first all Australian "Sherlock Gold Cup Competition."

The cup and an order for photographic goods to the value of £10 were awarded to *Coast Town*, a 16mm. monochromatic film produced by R. Lowe. It is a deliberate, slow moving film, which has caught the true atmosphere of a simple Australian fishing town. There was no attempt at glamorising local people. The second prize was awarded to *To the Zoo*, Kodachrome, by L. Solomon, who expressed a colourful personality with sincere love for his family. They are shown enjoying a day at Taronga Park. This picture is typical of the producer but needs cutting, when it might be re-edited into a first prize winner.

Three years ago F. Brooks thought he was devoting too much time to amateur theatricals, gave them up and bought a movie camera. The first picture he made, *What a Day*, won him third prize, and brings with it a whiff of the stage. The story centres round a day spent on an Australian beach by about a dozen people.

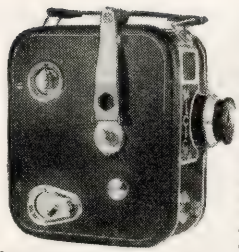
Feathered Features by Foster Stubbs was placed 4th. It is a bird story of one of Nature's gamest creatures, the butcher bird, which is shown attacking the camera man as he erects a remote control camera to film its nesting period. This film was taken by a methodical, mechanical-minded person with plenty of patience and care for detail.

The cup was presented to the Australian A.C.S. for national competition with the stipulation that all films must be exposed in Australia.



NEXT MONTH!

Full instructions for making this self-contained cabinet projector. It works on the principle of back projection, via mirrors to give the requisite length of throw.



NEW

MILLER DE LUXE

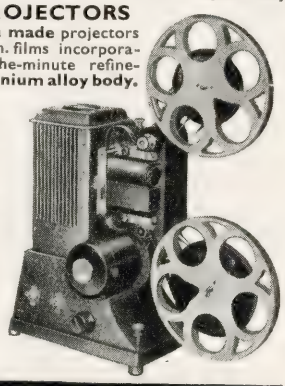
This fine new 9.5mm. Cine Camera is the last word in modern design and construction. Specification includes : **Extra powerful motor, variable speeds (8-64), interchangeable lenses, direct vision built-in optical viewfinder, footage indicator, vernier geared speed control, single picture device, fold motor re-wind handle. All-metal body,** covered finest morocco leather, with external parts highly chromium plated.

With f/3.5 Dallmeyer fixed focus anastig., from **£7 18 6**
With f/1.9 Dallmeyer focussing, from ... **£11 10 0**
With f/1.5 Dallmeyer "Speed" anastigmat **£15 10 0**
Or Payments of 13/11, 16/6 and 22/3 respectively

SPECTO PROJECTORS

High grade **British made** projectors for 8, 9.5 and 16-mm. films incorporating many up-to-the-minute refinements. **Cast aluminium alloy body. Silent motor, variable speeds, powerful pre-focus lamp. Split phase shutter, automatic re-wind,** etc. With adjustable transformer or resistance.

8, 9.5 **£15 15 0**
16-mm. **£16 16 0**
Or 15 Monthly Payments of 22/7 or 24/1



The Camera Co

320 VAUXHALL BRIDGE ROAD, VICTORIA, S.W.1 VICTORIA 5402-3
52 CHEAPSIDE, E.C.2 CITY 5402-3

CHILDE'S

SPECIAL BARGAINS

Pathescope 200B, perfect ... **£10 10 0**
Pathe-Vox Projector, new condition **£39 17 6**
Pathe H, f/1.9 lens, variable speeds, perfect **£9 9 0**
Pathe Motocamera, f/3.5, perfect **£3 10 0**
Filmo 70D, Turret, black finish, f/1.5 lens and case, good order **£29 10 0**
Filmo 70DA, Brown finish, f/1.5 lens, fine condition, no case **£37 10 0**
Filmo 75, 16mm., f/3.5 lens, filter and case, perfect **£13 10 0**
Cine-Kodak, Model K, f/1.9 lens and case **£17 10 0**
Cine-Kodak, Model B, f/3.5 lens, perfect **£6 10 0**
Cine-Kodak, Model K, f/1.9 lens and 3-in. f/4.5, case, perfect **£25 0 0**
Cine-Kodak, Model BB, f/1.9 lens, case, perfect **£13 7 6**
Cine-Kodak, Model BB, f/3.5 lens, case, perfect **£9 15 0**
Kodak Animated Movie Viewer, 16mm., as new **£4 10 0**
Dekko, Dallmeyer f/1.9, perfect **£8 8 0**
Dekko, f/2.5 lens, perfect ... **£6 6 0**
Ensign Simplex Pockette, f/3.5 lens and case, perfect **£11 10 0**
Ensign Auto-Kinecam, Dallmeyer f/1.5, case, perfect **£15 10 0**
Bolex G8-16 Projector, 500w. and case, as new, 8mm. lens **£37 10 0**

GEORGE Childe LTD

54, ALBION STREET, LEEDS, 1

(Albion Place Corner)

Phone : 28261 *Open all Saturday*

CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For Private adverts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). Box number 6d. extra. All Advertisements must be prepaid. The latest date for receiving small advertisements for the November issue is October 3rd.

WANTED

Telephoto Lens, approximately 6 in., to suit Kodak Magazine Cine Camera, 16 mm. Lambert, Stirling Drive, Bearsden, Glasgow.

We just can't keep enough second-hand apparatus in stock and so we can offer you a higher-than-normal allowance on your camera or projector—provided it's modern and is in good condition. London Cine Camera Co., St. Stephens House, Westminster, S.W.1. Telephone: Abbey 1611.

Wanted 100 foot Magazine for Cine Kodak Special. Write full details and price to BM/BJFJ, London, W.C.1.

17.5 Sound Films. Cheap. W. Taylor, 2, Palatine Road, Withington, Manchester.

EXCHANGE

£120 Syncrophone Sound-on-Disc 16 mm. Talkie, comprising: Projector, Silent or Talkie speeds, Dallmeyer 2 in. lens, 5 valve A.C. Radiogram, 78 or 33 revs. Fine condition. Sell £25 or exchange for any sub-standard cine apparatus or Films, Silent or Sound. Consider any other useful goods. Private owner. Box No. 515, c/o "Amateur Cine World," Link House, 300/4, Gray's Inn Road, W.C.1.

Would Exchange nearly new 8 mm. Bolex Camera with standard and two telephoto lenses for 9.5 or 16 mm. Bolex or similar camera with same lens equipment. For sale, Synchronised Sound-on-Disc Recording Outfit. Box 516, c/o "Amateur Cine World," 300/4 Gray's Inn Road, W.C.1.

TITLING

Personal. 9.5 mm. Titles—Threepence. "Effects" Discount; Latest List. Evans, Cine-publicity, Dereham, Norfolk.

PROCESSING

White's Cage Tanks for processing. (Few exchange models cheap). White's, 18, Murgatroyd Street, Bradford.

FOR SALE

Specto 9.5 Resistance. Extension Arms and Three 900 ft. Spools. Perfect order. Seller requires 9/16 Dual Machine. What offers? Box 517, c/o "Amateur Cine World," 300/4, Gray's Inn Road, W.C.1.

Bolex Double Eight Camera with Dallmeyer f/1.9 lens, Dallmeyer yellow filter, and leather case, £35. New April last, owner now changing to 16 mm. Perfect order. Box 518, c/o "Amateur Cine World," 300/4, Gray's Inn Road, London, W.C.1.

Siemens Model F, 16 mm., f/1.5. As new. £27 10s. Phillips, 357, New Cross Road, S.E.14.

Dekko 9.5 Camera, Dallmeyer f/1.9 lens, with case, £7 10 0. Specto 9.5 Projector, £9 10 0. Bramwell, 78, West Hill, Wembley Park.

Snips—Several shop-soiled only Cine Cameras and Projectors. Get details, I.C.S., 4, Colonnade Passage, New Street, Birmingham, 2.

Pathe Imp. Motor, Super Attachment, film, accessories. Perfect. Accept 75/-. R. Challen, Duchy Avenue, Fulwood, Preston.

16 mm. Bolex f/1.4, f/1.5, f/3.5 (telephoto) lenses, Blendux meter, carrying case. Bolex G3 projector, extra 8 mm. lens, carrying case, £90. Will sell separately. Butler, 2, Woodlands Ave., Stretford, Manchester.

For Sale. 16 mm. Siemens Standard Projector. Still picture device, motor rewind, single frame projection. Interchangeable lenses. Fitted with well-known "beta" movement protecting films from damage. Two or three bladed shutters. Siemens special optical system giving exceptional light. List £52 10 0. Perfect condition. Cash sale £35, complete with case. Box No. 519, c/o "Amateur Cine World," 300/4, Gray's Inn Road, London, W.C.1.

For Sale. 16 mm. Bell & Howell Filmo 70 DA. Camera. 7 speeds with Taylor Hobson Cook 1 in. f/1.9 and Taylor Hobson Cook 1 in. f/3.5. Perfect condition, with leather case. £35 cash. Apply: Miss Hume, c/o Sangamo Weston Ltd., Great Cambridge Road, Enfield, Middlesex.

Several 9.5 mm. cine cameras for Sale, cheap. Hunt, 143, Bury New Road, Whitefield, Manchester.

9.5 Pathe Motocamera B. Good condition. Recently overhauled. Offers. Prentice, Cleghorn Road, Lanark.

Cine Kodak Eight, Model 25; f/2.7 lens, with case; almost new, condition excellent, £7. Siggers, Hazelgrove, Cliftonville, Kent.

(Continued at foot of column 2)

Your Problems Solved

All replies are sent by post. No coupon is required, but please remember to send a stamped addressed envelope.

SHORT FOCAL LENGTH LENSES

I saw in a pamphlet the other day the 15mm. lens for 16mm. cine cameras described as a wide angle lens *"which may produce distortion of near objects as similar lenses of still cameras."* Now, although the 15mm. lens is of shorter focal length than the standard 25mm. lens, it is still of a focal length more than the length of the diagonal of the 16mm. frame, which will be about 13mm., and therefore would be of the same proportions relatively as the standard 2 inch lens for the 24 x 36 still cameras.

It cannot, therefore, be a wide angle in the sense that is usually meant when one speaks about still cameras. The 15mm. will give the same good perspective on a 16mm. cine-frame as the 2 inch lens on the Leica negative. Am I right in this?—*Dr. I. S., Cairo.*

Your contention about the 15mm. lens and its focal length on a 16mm. camera is quite correct. Loose statements about the distortion and loss in perspective due to the use of short focal length lenses are often made, and generally pass without comment. The focal length of 15mm. for a 16mm. camera is a short one, and is, therefore, usually referred to as a "wide-angle" lens—but this only in relation to cine-cameras.

Unless you approach unusually close to a subject we do not think that you will find any distortion with the use of a lens of a focal length of 15mm. For close-up work it is generally advisable either to use the "standard" focal length of 25mm. or 1 inch, or better still, to use a longer focal length lens.

S.O.F. PROJECTORS

S.W.P., St. Pinnock, Liskeard. — The essential parts of the sound-on-film section of a projector are: (1). A source of light of high brightness with small area, i.e., either the special type of exciter lamp working off about 8 to 10 volts, and taking up to 5 or 6 amperes, or alternatively some such lamp as a car-head lamp bulb. (2). A slit of small dimensions, which can be accurately focussed onto the sound-track of the film, by means of (3). An objective system capable of very precise adjustment, so as to give an image of the slit, slightly less wide than the width of the sound-track, and about 1/1,000th of an inch or less in height, and (4). A photo-cell placed closely behind the sound-track of the film so that the light coming through the film from the slit image is all collected onto the plate of the cell. In some cases a condensing-lens system is used at this point for this purpose.

Most photo-cells work with a plate-voltage of about 80 to 90 volts, which can be obtained from a dry-battery of the H.T. type. The photo-cell will probably need to be followed by a special pre-amplifier in order to bring up the signals from the photo-cell to a level which will enable the main amplifier to handle them without much distortion. It will be appreciated that, if an existing amplifier is used, it will have to be matched with the pre-amplifier if loss of quality is to be avoided.

SIZE OF TITLE CARDS, 9.5mm.

F.D.H., Burton-on-Trent.—Title cards are generally only about 12" x 10" maximum, as this size is the largest which is normally used. The size which you mention in your letter, 17" x 13", is not used because it is so very unwieldy, and you would probably have difficulty in obtaining large enough letters (cut-out) or stencils to work with such a size. The 1 metre close-up lens is for the purpose which you mention in your letter, i.e., a portrait attachment, or an accessory for the taking of full-face close-ups. For titling work, we would suggest the purchase of a ½-metre close-up lens, which we think you will find much more suitable for the work you have in mind.

DESIGNING A PROSCENIUM

W.R.S., Fairfield, Manchester.—Unless you are proposing to use a screen of the perforated type for sound from loud-speakers behind it, you should set the screen as close to the back wall as possible. About a foot or more in front of this, the proscenium front proper should be set up. This is really only an opening behind which you can fix your lighting arrangements, if you wish to be able to flood the screen with coloured light at the beginning and end of the shows.

The lighting can be done with small ordinary gas-filled lamps, e.g., 15 or 25 watts, in three colours, say red, green and blue, fixed all round the inside of the opening. If desired, again, these can be connected in series with three dimmers, one on each colour circuit, so as to give flexibility of colour change. Also, fixed along a top rail inside the opening you could have the curtain track. The curtains may either be mechanically drawn by means of a reversing fractional-horse-power motor controlled from the operating position, or may be manually controlled through an endless string or cord brought back to the operating position.

Finally, we suggest that you visit one or two local cinemas, make sketches of the proscenium designs and work out the design of your own from the ideas which you will no doubt obtain from your visits.

2. Provided that the f/1.9 lens is made by a reputable manufacturer we see no reason why the definition of the image should not be good when the lens is used at its maximum aperture. At full aperture, though, there will be considerably less depth of focus or depth of field than when the lens is used at smaller apertures. This latter point may be the one to which you refer.

(Continued from column 1)

Disposal 16 mm. Cine Film. Owing cancellation expedition. Kodachrome 34/-, Kod. Pan. 21/- 100 ft. spools. All film 1941. Guaranteed perfect. Sixtus Cinemeter. Latest Model, never used. Guaranteed. Cost £5 5 0, accept £3 12 0. Morey, F.R.G.S., Shrewsbury.

Published by Link House Publications, Ltd., 300/304, Gray's Inn Road, London, W.C.1. Tel.: Terminus 2451. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon & Gotch. Ltd. Agents for South Africa: Central News Agency Ltd. (London Agents, Gordon & Gotch Ltd.) Printed in England.

DEALERS' REGISTER

GO TO

GALLOWAYS

BIRMINGHAM

FOR ALL

HOME MOVIE EQUIPMENT

CAMERAS—PROJECTORS
SCREENS—FILMS

EXCHANGES A SPECIALITY

See our windows for bargains in shop soiled and used apparatus.

VICTORIA SQUARE

Opposite G.P.O. *Phone : MID. 6570*

EUMIG 9.5 super projector, 400w. direct lighting, reverse, stills, sprocket feed, complete with transformer, also spare 200w. lamp. The most silent machine we have ever heard. Very carefully used by one owner. List price £36. No reasonable offer refused.

WELLSTEAD & SON
(Home Movie Experts)
551, Christchurch Road, Bournemouth
Extensive Library of Guaranteed Condition Films, from 10d. per reel, one night.

When replying to Advertisers, please mention "Amateur Cine World"

9.5 PROCESSING 9d.

PER 30 FT. FILM — PLUS RETURN POSTAGE

Bauchet Gevaert and Mimosa FILMS Ortho and Pan from 2/3

CHARGERS TO FIT ALL CINE CAMERAS

16mm. & double 8mm. Processing 1/9 50 ft., & 1/6 25ft. Plus return postage according to weight

Bauchet and Gevaert FILMS Ortho & Panchro from 6/6 50 ft. 16 mm. 4/6 25 ft. double eight

E. H. JACKSON, *Cinematograph Laboratory,* 10, Cloth Market, NEWCASTLE-ON-TYNE, 1.

Your
PATHESCOPE DEALER
in
NORTH MANCHESTER
C. B. HUNT, *Chemist*
143, Bury New Rd., WHITEFIELD Phone : WHI 2666

HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors and are only too willing to give you demonstrations for comparison purposes. What is more important, your local dealer is always ready to answer any future queries you may have about the use or handling of the cine apparatus you have bought.

BARGAINS by Post

Money Back Guarantee

CAMERAS

8mm. Kodak, f/1.9 anastigmat, bargain ...	£9 10 0
9.5mm. Pathe B, f/3.5 anastigmat	£3 10 0
9.5mm. Pathe H, f/2.5, equal to new ...	£4 10 0
9.5mm. Pathe de Lux, f/3.5 anast. ...	£4 17 6
9.5mm. Dekko, f/3.5 anast., 3 speeds ...	£4 10 0
9.5mm. Dekko, f/1.9 Dallmeyer, leather case	£7 10 0
16mm. Zeiss Kinamo S10, f/2.7 Tessar, close-up attachment, filter, leather case	£5 10 0
16mm. Kodak E, f/1.9 anastigmat, micro focussing, 3 speeds, 50 or 100 ft., leather case, bargain	£17 10 0
16mm. Agfa Movex, f/1.5 Symmetar, 2 cm. and 8 cm. f/3.5 Tele-anastigmat, 50 or 100 ft., leather case	£20 10 0
16mm. Victor, Model 5, f/2.9 Dallmeyer, turret head, visual focussing, 4 speeds, parallax comp., leather case. List £43. 10. 0, bargain	£25 10 0

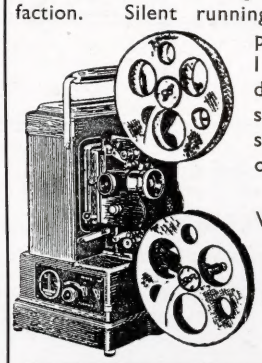
PROJECTORS

8mm. Keystone, 200 watt, resistance ...	£8 10 0
9.5 Pathe Imp, very good condition ...	£2 10 0
9.5 Home Movie, motor, super attach. ...	£5 10 0
9.5 Pathe 200 B, 200 watt, res.	£10 10 0
G916, 500 watt, 2/4 blade, as new	£34 10 0

CASH :: TERMS :: PART EXCHANGES

PAILLARD-BOLEX 'G 916'
for 9.5 and 16mm. Films

A projector that will give you every satisfaction. Silent running, brilliant, steady picture. 500 watt lamp. All gear driven. Reverse and stills. Equally suitable for home or hall.



Write, call or 'phone Walton 1129.

Send for illustrated leaflets.

F.E. JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL, 9.

★ GORDON LOCK'S
SPECIAL OFFERS

GET A BETTER PROJECTOR FOR THE LONG NIGHTS AND GET A BETTER ALLOWANCE for YOUR OLD MACHINE

Peerless Dual 16/9 Projector... ...	£6 0 0
Pathe H Projector, as new	£7 10 0
Pathe Vox complete, as new... ...	£48 10 0
G.B. Talkie, latest model, as new ...	£62 10 0
Pathe 17.5 Talkie, latest, Blimp ...	£30 0 0
Siemens Home Projector, as new ...	£18 10 0
Siemens Home, latest grey model ...	£25 0 0
Kodascope C, 100 watt, complete ...	£5 19 6
Kodascope D, Transformer, case, new	£11 0 0
Kodascope Home Eight, nearly new	£10 17 6
Univex Eight Projector, unused ...	£4 19 6
Pathe Imp, Res., S/A, motor, as new...	£3 15 0
Magazine Kodak, f/1.9, case, as new	£27 10 0
Cine Kodak B.B. Jnr., f/1.9, as new	£13 17 6
Ensign Super Kinecam, f/1.5, as new...	£18 10 0
Ensign Kinecam, f/3.5, case	£6 15 0
Weston Junior Meter, as new ...	£3 10 0

Hire Your Super Films from the Finest and Cheapest 9.5 Library available.

HIRE RATES FOR 9.5 SUPER FILMS
Cash with order. 1/- per reel for two nights' hire, 4 reels **3/6,** 5 reels **4/6,** 6 reels **5/6.** Carriage paid one way on 4 or more reels. Films posted from us on a FRIDAY and received back first post TUESDAY morning are charged for two nights' hire, i.e., 1/- one reel and as above. All films purchased as released. As this is a new library all films are in first-class condition. Every film in Pathe's Catalogue available. Write for order forms.

APPROVAL — GENEROUS ALLOWANCES
DEFERRED TERMS

GORDON LOCK, Chantry Lane, Grimsby
The Shop Where You Get the Service.

BIRMINGHAM **ISTEAD** BIRMINGHAM
Midland 4200
EMERGENCY CALLS SPRINGFIELD 1922
PERSONAL FILMING SPECIALIST
SPECIALIZING SOLELY IN SUB-STANDARD FILM AND EQUIPMENT — SOUND ON FILM & TALKIE EXPERT ADVICE & SERVICE 8 MM · 16 MM 9.5 MM PRIVATE & COMMERCIAL FILMING, AT MODERATE COST
CINEMATOGRAPH SERVICE
4, COLONNADE PASSAGE NEW ST. BIRMINGHAM, 2

When replying to Advertisers, please mention "Amateur Cine World."

HARRY BAKER'S

For all Cine Apparatus of every description. An unique 9.5mm. Library Service.

All apparatus supplied on 12 equal monthly payments

206, CHURCH ROAD, WILLESDEN,
'Phone : Willesden 2388 **N.W.10.**

"SILVERLUXE ROLLER SCREENS"
PORTABLE—RIGID IN USE

		Side Stretchers	Car.	Pd.
8 ft. x 6 ft.	£2 8 0	7/6	,,	,,
5 ft. x 4 ft.	16 0	4/-	,,	,,
4 ft. x 3 ft.	10 6	3/6	,,	,,
40 in. x 30 in.	7 6	3/-	,,	,,

Screens from 14 in. to 14ft. Stamp for samples and list

T. R. SHARPE,
221, LATHOM ROAD, EAST HAM, E.6

THE BIG FIVE

INDISPENSABLE AIDS TO SUCCESS WITH A CINE CAMERA

PROFESSIONAL QUALITY ON AMATEUR REVERSAL FILM

5/-

By P. C. SMETHURST. The latest and most comprehensive guide to exposing cine film. Photographically illustrated and with many diagrams.

(By Post 5/6)

TRICK EFFECTS WITH A CINE CAMERA

2/-

By H. A. V. BULLEID. Most amateurs are familiar with simple tricks such as reverse and stop-motion. Practically every trick that can be carried out by an amateur is clearly described. *Revised edition.*

(By Post 2/2)

EXPOSING CINE FILM

2/-

By P. C. SMETHURST. Tells how to get *even exposures every time.* Like the others in the series, it is so written that it can be understood by the veriest beginner. *Revised edition.*

(By Post 2/2)

CINE TITLING SIMPLIFIED

2/-

By HAROLD B. ABBOTT. Mr. Abbott has compiled a complete and authoritative manual on titling, written in easy-to-understand style and rich in practical data and tables. *Revised edition.*

(By Post 2/2)

IDEAS FOR SHORT FILMS

2/6

By ALEX. STRASSER. Translated by P. C. SMETHURST. *"A most valuable book which should teach the student a great deal about the skilled art of creating imaginative shorts."*—Andrew Buchanan.

(By Post 2/8)

You can obtain these AMATEUR CINE WORLD handbooks from all booksellers, bookstalls and cine dealers—or by post from the publisher A. C. BURT, LINK HOUSE PUBLICATIONS, 300/304, GRAY'S INN ROAD, LONDON, W.C.1.

Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from the Columbia University Libraries.

Thank you to Dino Everett for his support in sharing this magazine online.

MEDIA HISTORY

DIGITAL LIBRARY